

DESCRIPTION OF READING APPROACHES EXPERIENCES OF LITERATURE IN
MOTHER TONGUE AND FOREIGN LANGUAGE - ENGLISH IN A VOLUNTEER
GROUP OF STUDENTS FROM THE BACHELOR'S DEGREE PROGRAM IN
MODERN LANGUAGES WITH EMPHASIS IN ENGLISH AND FRENCH AT THE
UNIVERSITY OF CAUCA: A NARRATIVE

Presented by:

Stephany Useche Acevedo



Universidad
del Cauca

University of Cauca

Faculty of Humanities and Social Sciences

Modern Languages with Emphasis in English and French

Popayán

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Popayán, December 14

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Date

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Abstract

This research aims at describing the experiences of approaching the reading of literature in both mother tongue and foreign language by a voluntary group from the Modern Languages program, and how these experiences are reflected in their educational process. To achieve this, an English reading club was established, involving semi-structured interviews, focus groups, and eight sessions of flash-fiction reading. The outcomes yield narratives that prompt reflections on these experiences and the relevance of extracurricular spaces without pedagogization, enabling students to delve into literary reading and engage in critical conversations about the texts.

Keywords: Reading habit, critical reading, necessity, contingency, pedagogical approach, flash-fiction.

Resumen

Esta investigación tiene como objetivo describir las experiencias de acercamiento a la lectura de textos literarios en lengua materna y lengua extranjera de un grupo voluntario de estudiantes de la Licenciatura en Lenguas Modernas, y cómo dichas experiencias se reflejan en su proceso de formación educativa. Para ello, se establece un club de lectura en inglés que involucra entrevistas semiestructuradas, grupos focales y ocho sesiones de lectura de *flash-fiction*. Los resultados presentan narrativas que suscitan reflexiones sobre estas experiencias y la relevancia de espacios extracurriculares sin pedagogización, permitiendo a los estudiantes explorar la lectura literaria y mantener conversaciones críticas en torno a las obras.

Palabras clave: Hábito de lectura, lectura crítica, necesidad, contingencia, pedagogización, flash-fiction.

Table of contents

Introduction	10
1. Rationale	12
2. Problem statement.....	14
3. Objectives.....	16
General objective	16
Specific objectives	16
4. Theoretical Background.....	17
Background	17
Theoretical framework	22
Conceptual framework.....	26
Reading	26
Reading habits	27
Critical thinking	27
Critical reading	28
Pedagogization	29
Transformation	30
Object and units of sense	31
Contingency and need.....	32
Reading club	33
Flash fiction	34
5. Contextual Framework	35
6. Methodology.....	36
7. Analysis	43
Survey questions and answers	43
Narrative: Need and contingency	45
Narrative: Need and limitation	82
8. Final considerations.....	90
Bibliography	100

Table of figures

Figure 1 Reading Club Session 1	106
Figure 2 Reading Club Session 2	107
Figure 3 Reading Club Session 3	108
Figure 4 Reading Club Session 4	109
Figure 5 Reading Club Session 5	110
Figure 6 Reading Club Session 6	111
Figure 7 Reading Club Session 7	112
Figure 8 Reading Club Session 8	113
Figure 9 First fragment units of sense	146
Figure 10 Second fragment units of sense.....	146
Figure 11 Third fragment units of sense.....	147
Figure 12 Answers to first question.....	148
Figure 13 Answers to second question	148
Figure 14 Answers to third question.....	149
Figure 15 Answers to fourth question	149
Figure 16 Answers to fifth question	150
Figure 17 Answers to sixth question	150
Figure 18 Answers to seventh question	151
Figure 19 Answers to eighth question	151
Figure 20 Answers to ninth question	152

Appendix

Appendix	103
Appendix A: Survey questions.....	103
Appendix B: Semi-structured interview and focus group questions.....	105
Appendix D: Flash Fiction Stories.....	114
Session N° 1	114
Session N° 2.....	114
Session N° 3	115
Session N° 4.....	117
Session N° 5	119
Session N°6.....	121
Session N° 7	124
Session N° 8.....	127
Appendix E: Signed agreements of participation.....	132
Appendix F: English Reading Club Invitations	144
Appendix G: Sample Excel file: Units of sense.....	146
Appendix H: Survey answers.....	148
Appendix I: Some English Reading Club Weekly Meetings	153

Introduction

The research project, entitled “Description of Reading Approaches Experiences of Literature in Mother Tongue and Foreign Language - English in a Volunteer Group of Students from the Bachelor’s Degree Program in Modern Languages with Emphasis in English and French at the University of Cauca: A Narrative” was designed to describe the experiences of approaching to literary reading in Spanish and English by a volunteer group of four students, composed by three women and one man, whose ages range from 18 to 23. By adopting an intimate perspective, this investigation aimed at characterizing the spaces in which the relationship was created, traversing through their houses, educational institutions, social circles, and culminating within the university. Notably, the conventional notion of “categories” is reframed herein as “units of sense”, a conceptual construct rooted in Husserl’s philosophy, as explained in ‘Edmund Husserl: Unidades de sentido’ (Puricelli, 2018). This conceptual framework served to facilitate a nuanced and organic comprehension of the participants’ literary encounters. The researcher's narrative reflections intertwined with that of the volunteer participants, as evidenced through a series of semi-structured interviews conducted throughout the research process, complemented by the reflections during the focus group discussion subsequent to the English reading club sessions.

The present document outlines the defined objectives, establishes the theoretical framework, including relevant terminology, references, and background, and identifies the target population. The project employs a qualitative approach, grounded in exploratory research. Throughout the study, the researcher facilitated eight one-hour-long reading club sessions, adopting a guiding role rather than an oppressive one (Freire, 2005), while

observing the participants' engagement. Additionally, a semi-structured interview was conducted with each participant at different points during the process. Furthermore, a focus group was held during the seventh session involving all four participants, providing an opportunity for them to collectively reflect on their experiences and insights gained.

1. Rationale

This research was motivated by my profound interest in literature and a growing concern about the underappreciation of English literature, both within the BDPMLEEF program and in the city of Popayán. Having observed the absence of spaces dedicated to literary reading in English for BDPMLEEF¹ program students at the University of Cauca, my aim was at addressing this issue by proposing the creation of an English Reading Club.

The motivation behind this proposal extended beyond academia. My love for literature, combined with concerns about the neglect of English literature, had led to reflections on how this deficiency impacted students' educational journeys. The establishment of the club was not merely a response to the absence of similar activities but represented an effort to fill the literary scarcity within the BDPMLEEF program.

The viability of this study was grounded in the need to tackle the lack of emphasis on literary reading in English and the absence of spaces for its practice. The proposed methodology included the development of an engaging didactic strategy, aimed at inviting participants to voluntarily share their reading experiences throughout their lives.

This study sought not only to enrich the reading experiences of BDPMLEEF program students but also aimed to create a sustainable and accessible cultural space for the University of Cauca and the Popayán community at large. More than an isolated project, the English Reading Club was designed to endure and become a valuable resource for anyone interested in reading and practicing English.

¹ From now on the Bachelor's Degree Program in Modern Languages with Emphasis in English and French will be stated as BDPMLEEF.

The essence of this research went beyond answering questions; it was an invitation to reflect on the fundamental role of English literature in the academic and personal development of students. By seeking to understand participants' experiences, the goal was to foster critical thinking and an appreciation for literary reading, not just as an academic activity but as an essential and enriching practice for life.

In conclusion, this research, driven by a passion for literature and a concern for the lack of spaces for English reading, represented a long-term commitment to creating cultural spaces that transcended academic constraints, benefiting students and the community at large.

2. Problem statement

This research aimed at narrating the experiences of literary reading in both Spanish and English among a voluntary group of students from the BDPMLEEF program at the University of Cauca. The absence of tangible records of English Reading Clubs at both the university and local levels had prompted the proposal to create such a space. The primary goal was to invite individuals to read and share their perceptions and emotions regarding English flash-fiction stories, addressing a noticeable gap in the literary approach within the program.

Internationally, the study aligned with the trend of exploring and documenting experiences in literary reading. However, at the national and local levels, the lack of palpable records of English Reading Clubs had underscored the need for spaces that foster a connection to reading in English.

Within the BDPMLEEF program at the University of Cauca, a deficiency was observed in the emphasis on literary reading in both Spanish and English, further exacerbated by the absence of English Reading Clubs. The creation of the club, designed as a way to gather people, provided a valuable space to explore participants' reading experiences throughout their lives.

The scarce of literary reading in the BDPMLEEF program and the absence of spaces like the English Reading Club had highlighted the necessity of addressing this gap to enrich the reading experiences of the students.

Failure to address the deficiency of emphasis on literary reading and to sustain the English Reading Club beyond the research could have resulted in missed opportunities to enhance participants' reading experiences, negatively impacting their development as future language teachers.

The main proposal of this research, using the English Reading Club as a tool, sought to narrate and reflect on the students' reading experiences. This project not only addressed the deficiency in the BDPMLEEF program but also aimed to benefit the students. By sustaining the reading club, it aspired to gather not only the University of Cauca but also the community of Popayán. The club, envisioned as more than a transient element of the research, stood as a space to perpetuate the connection to reading and enrich the experiences of both participants and the community at large.

Therefore, the question to be answered throughout this research work was:

How is reading literature in Spanish and English related to the formative processes of a volunteer group of BDPMLEEF students at the University of Cauca?

3. Objectives

General objective

To describe the experiences of approaching to literature reading in Spanish and English in different learning spaces by a group of BDPMLEEF students of the University of Cauca.

Specific objectives

- To implement an English Reading Club where the participants are a volunteer group of BDPMLEEF students.
- To characterize the learning spaces in which a relationship is generated between a volunteer group of BDPMLEEF students and literature reading in both Spanish and English.
- To identify the limitations of the study population regarding the literature reading in both Spanish and English.
- To analyze how a voluntary group of students of the BDPMLEEF of the University of Cauca have been related to literature reading in Spanish and English.
- To reflect on the relationship between literature reading and the training of a volunteer group of students of the BDPMLEEF of the University of Cauca as teachers.

4. Theoretical Background

Background

Throughout the years and currently, reading has been seen by some people as an imperative, rather than an act of enjoyment. This is related to our mother tongue, Spanish, but the same situation is usually reflected when we learn English as a foreign language. Therefore, according to research found of this nature in Colombia, although they have existed, they have not transcended and the continuity of reading clubs in English is not part of our daily life. This leads me to review previous studies both at international and national levels related to the presence of English reading clubs as spaces of invitation to read in this language. In addition, to read texts related to the relationship with reading, Paulo Freire's pedagogy and his perspective on critical thinking, among other topics, will be key in this research, as well as regarding the habit of reading. Also, a little about the use of short narratives in the process of learning English as a foreign language.

Review of international studies

In international terms, there is a research study titled "A voluntary reading program (VRP) to stimulate EFL reading interest," published in 2016 in the Indonesian Journal of English Education, conducted by Erna Iftanti with students from the State Islamic Institute of Tulungagung as part of an academic course named "Cultivating EFL Reading Habits." This research aimed at addressing a pressing concern about the strategy to enhance EFL students' reading habits (Iftani, 2016). The study covered eight meetings over seven weeks, in which 33 students participated voluntarily. Each week, specific steps were followed to cultivate their reading habits, and weekly interviews were conducted to assess the progress

of the participants' interest in reading. As a result, Erna Iftani concluded that the program significantly contributed to increasing the students' interest in reading English texts. Thus, this study is relevant to the current research as both aim at creating a reading space to enhance foreign language (in this case, English) reading interest.

Speaking of reading habits, another research study titled "Reading motivation and reading habits of future teachers" was published in 2017 in the journal *ISL (Investigaciones sobre lectura)* at the University of Castilla – La Mancha, Spain. In this article, Sergio Vera Valencia explores the reading habits and reading motivation of 433 teachers in training using the "habit questionnaire for university students (Larrañaga & Yubero, 2005) and the reading motivation scale developed for PISA 2009 (OCDE, 2010)" (Valencia, 2017). This study is relevant to the current research as it shows, citing other authors, that "*los docentes deberían ser modelos lectores, demostrando en clase que valoran la lectura y compartiendo su amor por ella (De Neaghel y Van Keer, 2013)*" (Valencia, p. 88). The researcher concludes that there is a significant relationship between reading habits and intrinsic motivation. This correlation is also expected to be observed in the present research, as the meetings aim at motivating participants to read and potentially contribute to the establishment or continuation of their reading habits.

In another study, "Academic Language in Book Clubs," published in the School of Education Student Capstone Theses and Dissertations in 2015, author Tanya Marie Schuh-Modelli creates a book club comprising five fifth-grade students from the school where she teaches. The purpose of the club is to enhance her students' learning process, enabling them to engage in deeper conversations about texts using the English language, as she quotes, "Oral interaction is one of the main avenues for developing critical thinking skills"

(Reznitzkaya, Anderson, & Kou, 2007; as cited in Zwiers & Crawford, 2011; p. 15)".

During the club meetings, each student engages in critical discussions about their chosen book, and Schuh-Modelli provides tools in class to improve their reading competence. She concludes that such spaces significantly contribute to the development of critical thinking and improve oral competence. Therefore, this study is essential to the present research as it employs a book club as a strategy to enhance reading comprehension and oral production in English.

On another note, there is an article written by Mustafa Mubarak Pathan titled "The Use of Short-stories in EFL Classroom: Advantages and Implications," published in 2013 by the journal *Labyrinth* (Vol.4 – No.2). Here, the author highlights the significant benefits of using short stories in English as a foreign language classes. Mubarak Pathan suggests that "Since the stories, and other literary texts, contain language intended for native speakers, according to Collie, J. and Slater, S. (1991: 4), 'they can serve as a model for language learners to become familiar with different forms and conventions' in that language. Stories can be the vehicle to improve students' overall language skills" (Mubarak Pathan, p. 22). He concludes that incorporating short stories in English classes is highly effective since the process of reading, sharing ideas, and expressing emotions in the language not only improves reading and oral proficiency but also contributes to personal growth, critical thinking, and critical reading. Consequently, this text holds significant value for one of the tools that will be used in my research, as it involves the utilization of a specific type of short story called flash fiction.

Review of national studies

Now, at the national level, there is a research project titled "Creating a Book Club with a Critical Approach to Foster Literacy Practices," published as an article in the journal "Folios" in the year 2019, written by Camila Chaves Barrera and Claudia Marcela Chapetón. This research showcases the experience of establishing a reading club aimed at promoting critical reading, utilizing short stories, and conducted in a school in Bogotá, with students who were interested in participating in the space. The researchers also utilize the club as a platform for students to engage in conversations about the readings, relating them to their feelings, life experiences, and prior knowledge. Consequently, they conclude that the English reading club "may provide students with the opportunity not only to learn the language but also to know and interpret the world that surrounds them" (Chaves & Chapetón, p. 124). According to the authors' proposal, their project is timely since the methodology is similar to what will be used in this current investigation.

In general, the reviewed texts highlight the relevance of the subject matter, revealing an interest in English reading clubs as spaces for learning, sharing, and reflection. However, the existence of English reading clubs was also found at both the international and national levels.

(Bonilla, Triana, & Silva, 2021) quoting (Aranda and Galindo, 2009), propose that:

Reading Clubs are being developed worldwide, consisting of forming a group of people who engage in activities centered around a book or excerpt proposed by the club leader, developing communication, writing, and critical reading skills in a playful and educational manner (2021, p. 121).

There are various English reading clubs worldwide that provide people with a different space for reflection and conversation, using English to express their ideas and

feelings about the texts. Internationally, this proposition is generally put forth by libraries, such as the English Reading Club in Spain, organized by the municipal library Lope de Vega de Tres Cantos (Biblioteca Municipal Lope de Vega de Tres Cantos, s.f.); and Enter Club, held by the Castilla library (Biblioteca de Castilla, s.f.). Or, they are initiated by passionate individuals interested in English (with or without pedagogical training) and reading, like the Reading Club School (Hardy-Gould, s.f.), based in England, created by a pair of English teachers to provide a virtual space where enthusiasts of learning English and reading can come together to engage in discussions about what they have read, or Las Comadres and Friends Latino Reading Club (Comstock, s.f.), taking place in New York since 2007, started by a group of women with the interest of reading Latino authors (in English or Spanish) and enhancing English language skills during reflections on the texts.

Likewise, there is a noticeable interest in some Latin American countries. In places like Argentina, Bolivia, Brazil, and Panama, there have been (or currently are) similar spaces. Although not numerous, they exemplify the importance of creating such clubs, as in Latin America, we lack a context that allows for practical use of the English language. In Colombia, there are some English reading clubs, such as the one at the Universidad Católica Luis Arango, and another called "Book Lovers" organized by "Impacto TIC - Journalistic Company" (Defelipe, 2020). Meanwhile, at the local level, there are some reading clubs like "Entre líneas", an independent reading club. Also, "Matilde Espinoza" (Unicomfacauca, s.f.) at the University of Comfacauca, "Palabras Infinitas," and "Estanislao Zuleta," both at the University of Cauca. However, all of these use Spanish for the readings and the related activities around them.

Theoretical framework

Considering that this research aims at describing some experiences about the reading of literature, both in Spanish and English, a review was made on texts by the authors Wolfgang Iser, Joan-Charles Mèlich, and Paulo Freire. These three authors enrich the present argument, focusing on key aspects explored throughout the narratives of the participants.

Starting with Wolfgang Iser, in his book "The Act of Reading," he presents some important aspects of the reading process, delving into concepts, perspectives, and characteristics. Thus, this author allows to perceive the essence of reading and the role that we, as readers, can fulfill. Iser says that although it is possible to classify readers according to a range of traits "reading (...) depends on the singularity of the subject of the proposition, on the proper name of the reader (....) A reading situation is incomparable to any other reading situation." (Iser, p. 273). This is how, within this research, it can be perceived that at no time is there an intention to categorize the participants, but rather an exploration of their experiences related to literary reading, where their "role," according to the same author, "is established in the structure of the text, acquiring its affective character. It triggers acts of representation through which, in a way, the diversity of references of the perspectives of exposure is brought about and unified into a horizon of meaning." (Iser, p. 66) Besides, more specifically related to literary readings he highlights something quite accurate to this research, he mentions that "an interaction takes place in literary works, in the course of which the reader "receives" the meaning of the text insofar as it constitutes it". (1978, p. 45). Showing that reading cannot simply be the act of running our eyes over the words on paper, but there must be an interaction between the author and the reader.

However, Iser is in some way limited sometimes to, actually, classify readers and mention that the interaction is only between the writer and the reader. That is why Joan-Charles Mèlich is quite accurate to give a wider perspective regarding this last aspect.

Joan-Charles Mèlich, who in his book, "*La sabiduría de lo incierto. Lectura y condición humana*" (2019) illustrates more about how reading is so important, how it affects one's own self and invites to transform. Besides, Mèlich convoke to be open to reading, to go beyond what is written between the lines, beyond reading merely to fulfill academic requirements, and to avoid the "pedagogization" of reading.

Es la pedagogización de la lectura. Mediante este mecanismo se pretende evitar que las cicatrices producidas por la lectura acaben convirtiéndose en traumas. De ahí que, como decía esta pedagogización pretenda orientar sobre lo que se debe leer y sobre todo *cómo* se debe leer. (2019, pp. 233-234)

So, this is what prevents not only uncertainty, but also that the reading process shakes us and transforms us.

Thus, related to what was mentioned before (Wolfgang Iser), Mèlich states that "ante todo, y sobre todo, nos encontramos frente a un texto que interpela, que interroga, que provoca, que hace preguntas" (2019, p. 249), so, it is not possible to have an "interaction" where the only one that is talking is the text. It becomes necessary for the reader to feel, to react, to question, as that is what reading literature is about. Feelings. "Si el lector no siente el texto, si no siente la escritura, los personajes, las situaciones, las conversaciones, las dudas..., la lectura se convierte en un trabajo o en una investigación, pero no en una forma de vida" (2019, p.259)

Furthermore, this author gives me the possibility to talk about two words that are relevant in the research. Need and contingency, these are going to be conceptually

developed inside the conceptual framework. However, these are also mentioned to highlight another philosopher that was paraphrased and explained in an article called “Edmund Husserl: The Objects as Units of Sense” (Puricelli, 2018) in which the author explains what Husserl states as Units of Sense and talks about objects, understanding objects as:

La consideración del objeto remite, en primer lugar, al modo de darse (Gegebenheitsweise) del mismo a la conciencia, y con esto, a la manera en que este darse implica siempre un acto de aprehensión interpretativa (Auffassung) de contenidos de sensación. En segundo lugar, nos obliga a ampliar la mirada más allá del simple objeto como individuo o sustancia, y considerar elementos tales como el horizonte en que se presenta y la dirección de interés que guía el acto intencional que lo aprehende. En tercer lugar, exige una reformulación de la manera en que es concebida tanto la identidad del objeto como su trascendencia. Por último, implica un ambicioso intento de reinterpretar el vínculo entre el objeto y sus propiedades y relaciones. (Puricelli, 2018, p. 139)

Considering this explanation, the focal points of this research go around the different "objects," delineated as the varied experiences that the participants have encountered throughout their lives concerning reading. This research seeks to show the participants' current perceptions of these experiences, as expressed during the interviews, while also digging into the transcendent impact of these experiences over time. Furthermore, it explores my own perception, as the researcher of this study, upon their told narratives, where

Es importante mencionar que la consideración del modo de darse nos muestra que, en la percepción, el objeto se da siempre “por un lado”, esto es, de manera incompleta y a partir de ciertas determinaciones. No es posible tener a la vista, por ejemplo, todos los lados de un objeto al mismo tiempo. Husserl da cuenta de esto diciendo que forma parte de la naturaleza del objeto el no poder ser percibido sino a través de escorzos (*Abschattungen*). Lo que llamamos percepción de cosas en general consta por tanto de aprehensiones propias e impropias, de lados o momentos que son presentados por contenidos de sensación y otros que son co-aprehendidos como aquello que también está ahí, aunque no propiamente presente. (Puricelli, p. 141)

In this sense, this author supports the fact that in this research there is not a total true. During the narrative what I do is to take the volunteers' experiences as objects and

read them according to what is possible to see during the investigation and through their own process in the degree program.

Another author, who is relevant to support this research is Paulo Freire. This pedagogue not only provides a more grounded perspective on the Latin American territory and its educational system, but also a critical view over some of the topics that are covered along this project. In *The Pedagogy of the Oppressed* (Freire, 2005) he shows the roles of the oppressors and oppressed:

The pedagogy of the oppressed, animated by authentic, humanist (not humanitarian) generosity, presents itself as a pedagogy of humankind. Pedagogy which begins with the egoistic interests of the oppressors (an egoism cloaked in the false generosity of paternalism) and makes of the oppressed the objects of its humanitarianism, itself maintains and embodies oppression. It is an instrument of dehumanization. (2005, p. 54)

Here he also highlights the existence of a banking education, where teachers merely deposit information into the students. This is worth nothing because of the public educational system in Colombia, where there are twenty, thirty, or even forty students in a classroom, making it nearly impossible to have meaningful communication with all of them. By communication, he refers to an interaction where there is a response from the students, and all of them can be heard. Supporting the argument regarding the need for small groups, possibly in extracurricular spaces, which would make it easier for students to interact and be truly heard. In the words of Freire:

Education thus becomes an act of depositing, in which the students are the depositories, and the teacher is the depositor. Instead of communicating, the teacher issues communiques and makes deposits which the students patiently receive, memorize, and repeat. This is the "banking" concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits. (2005, p. 72)

Finally, this author broadens our vision regarding other important topics for this research. Within his pedagogy, he also emphasizes how the act of listening to students,

avoiding the continuity of banking education, opens doors to spaces where discussions are generated which invite to think critically, to question knowledge and dialogue to transform and transcend, thus:

If it is in speaking their word that people, by naming the world, transform it, dialogue imposes itself as the way by which they achieve significance as human beings. Dialogue is thus an existential necessity. And since dialogue is the encounter in which the united reflection and action of the dialoguers are addressed to the world, which is to be transformed and humanized, this dialogue cannot be reduced to the act of one persons "depositing" ideas in another, nor can it become a simple exchange of ideas to be "consumed" by the discussants. (2005, pp. 88-89)

Conceptual framework

In the next section, it is conceptualized the following pertinent categories to understand and develop the present research project.

Reading

Usually, the concept of reading can be understood by some as the act of passing the eyes over letters written on paper, on a phone, on street signs, etc., and perhaps not taking in what these texts are telling us. Here, in this research, reading is understood in a different way. Here I go beyond a purely physical act. According to (Sánchez & Yanira, 2006) La lectura es una experiencia que combina pensamientos, emociones y experiencias personales. Conecta con nuestras emociones y puede transformar nuestra perspectiva, creando una relación especial entre el lector y el texto. (Sánchez & Yanira, 2006)

Furthermore, it is important to clarify that the intention here is not to define the reading experience of each participant, nor to categorize or compare them, as "to read (...) is based on the singularity of the subject of the proposition, on the proper name of the one

who reads (....) A reading situation is incomparable to any other reading situation.”. (Iser, p. 273)

Finally, to define this word much better in the context of this research, Mèlich shows reading as something exquisite, as a delightful experience where it is not possible to talk about "comprehension" or "reading skills" but rather about a reading attraction:

La lectura de un texto venerable no puede explicarse como “comprensión”. Por eso tampoco pueden haber, desde esta perspectiva, “competencias lectoras”. Un clásico es un texto que no puede com/prenderse, porque no puede terminarse de leer, porque no admite conclusiones. Un texto venerable no puede ser comprendido porque no proporciona una guía, una doctrina que seguir ni un estilo que imitar. (....) Leer no es “comprender” sino “acoger” y sentirse poseído por lo extraño y lo inquietante, es una acción/pasión por lo extraño y lo inquietante, es una acción/pasión de apertura, en ocasiones sin quererlo, de un espacio en el cuerpo para que el libro descanse. (Mèlich, p. 258)

Reading habits

It is understood by this concept the act of reading repeatedly; it is the habit of frequently reading texts. To make the definition a little clearer:

El diccionario de la Real Academia de la Lengua define "hábito" como una costumbre adquirida por repetición de actos y una destreza adquirida por ejercicio repetido. En el caso del hábito lector, se refiere principalmente a la costumbre de leer voluntariamente en el tiempo libre (Valencia, 2017) quoting Cerrillo, Larrañaga y Yubero (2002)

Critical thinking

It is the ability to think and reflect on any aspect of life, it also refers to questioning different ideas, in the case of the subject that concerns this research, what the writer raises in his/her texts. In this sense (Wiles, Allen, & Butler, 2016) quote Abbott (2013) who sees the reader as in active and critical dialogue with the writer and the validity of what they read; because text is socially and culturally constructed, students must understand what

they read comes from “a particular discursive position which can be interrogated and challenged.

Moreover, having a critical thinking gives the opportunity to reveal new horizons, to have constant learning, and allows to be in a constant state of transformation, just as Paulo Freire proposes “the critical and dynamic view of the world, strives to unveil reality, unmask its mythicization, and achieve a full realization of the human task: the permanent transformation of reality in favor of the liberation of people”. (2005, p. 102) But it cannot be just that as he also says, it is important to keep in mind that:

The humanist, revolutionary educator cannot wait for this possibility to materialize. From the outset, her efforts must coincide with those of the students to engage in critical thinking and the quest for mutual humanization. His efforts must be imbued with a profound trust in people and their creative power. To achieve this, they must be partners of the students in their relations with them. (Freire, p. 75)

And this is related to dialogue, because if it does not exist in the relationship between teachers and students, talk giving their perspectives with arguments, questioning and being open to listen to other opinions there will not be space for critical thinking. “Only dialogue, which requires critical thinking, is also capable of generating critical thinking. Without dialogue there is no communication, and without communication there can no be true education”. (Freire, 2005, pp. 92-93)

Critical reading

Having critical thinking in mind, it is also relevant to talk about critical reading. (Castaño Roldán & Correa, 2021) quotes McLaughlin & DeVogd, to define this concept not only as “questioning, exploring, and challenging the power relationships that exist between authors and readers in terms of gender, race, and social class, among others”, but

also as “understanding why the author wrote about a particular topic from a particular perspective, or why they chose to leave some ideas in and others out of the text, among other things”.

It is possible to see how these two concepts are closely related because if there is a critical reading, it is possible to also read critically. It makes possible to talk with the author, question her/him, and it creates a dynamic relationship between the reader and the text as “Critical reading and interpretation do not present language and textual facts as mere objects of mechanical activity, but they involve ‘dynamic interaction between reader and text’ of which meaning is the ‘product’ (Fish 1984 quoted in Vozgova Zinaida; Afanasyeva Olga, 2019)”.

Finally, critical reading does not only refers to question and understand texts, but also “La alfabetización integra el aprendizaje de lectura y escritura con la expresividad, utilizando un método dinámico. Educadores y aprendices se esfuerzan en comprender críticamente la práctica social, incluyendo la habilidad de "leer" la realidad”. (Escobar, 1985, p. 134)

Pedagogization

In this context, this concept is defined as the imposition of reading within academia, the act of showing reading as purely academic, where one must adhere to certain standards, do some activities, take tests, and use a text only for the purpose of studying specific grammar, without going any further. Thus, Mèlich (2019) also presents with a perspective on this matter.

Es la “pedagogización de la lectura. Mediante este mecanismo se pretende evitar que las cicatrices producidas por la lectura acaben convirtiéndose en traumas. De ahí que, como decía esta pedagogización pretenda orientar sobre lo que se debe leer y sobre todo cómo se debe leer (pp. 233-234)

Transformation

“Nuestra vida se pasa transformando. No hay forma de vida sin transformación de esa misma vida, porque “formarse” es “ser posible”, pero sin que se pueda calcular ni predecir aquello en lo que uno se transformará”. (Mèlich, 2019, p. 262) Life and education are about transformation, people learn things to transform themselves and their surroundings, and it is important to emphasize that caution should be taken regarding the meaning of this word as sometimes it could be confused with the meaning of ‘change’, as:

Transformarse no es simplemente cambiar, es convertirse en algo inaudito, en algo imprevisible, y, al mismo tiempo, saber que nunca se llega al final de la transformación. No hay punto de llegada, nunca nos transformamos en algo, siempre vivimos en proceso de transformación (Mèlich, p. 263)

Hence, transformation in this context relates to how reading contributes to the processes of transformation as humans, readers, citizens, and as professionals, and it is in this way that “La formación en la lectura es una experiencia de transformación, y, por esa misma razón, es también una experiencia infinita de transformación”. (Mèlich, 2019, p. 263)

Lastly, related to the last two concepts, reading enables people to transform their thinking, and so transform, as stated before, their context. People cannot stay in the same point; people must not stay in a comfort zone. It is possible to plan a change, but transformation is never planned. “For the naive thinker, the important thing is accommodation to this normalized ‘today’. For the critic, the important thing is the

continuing transformation of reality, on behalf of the continuing humanization of people”

(Freire, 2005, p. 92)

Object and units of sense

La dimensión de sentido en el objeto es reconocida por Husserl, en primer término, cuando afirma que el mismo no se da a la conciencia a partir de una mera acumulación de sensaciones, sino que exige además un acto de aprehensión interpretativa (Auffassung). El objeto así constituido es precisamente una unidad de sentido que se mantiene en el cambio de las sensaciones. (Puricelli, 2018, p. 139)

This definition allows me to demonstrate how this research aims at describing, through the narratives presented in the interviews, the experiences of approaching literature reading in both native (Spanish) and foreign language (English) that the volunteers have had. This involves gaining an understanding beyond the obvious, attempting to analyze the implications that the relationship with literature reading has had on their formative processes, considering what the characters have allowed me to know.

To illustrate a little bit more the relevance of this concept along this research there is another passage from the same author.

...la definición del objeto remite al modo de darse (Gegebenheitsweise) del mismo en un acto de conciencia. El objeto es una unidad intencional que se presenta en un entramado de sensaciones, pero que no se reduce a él, desde el momento en que mantiene su identidad, aunque las sensaciones se modifiquen. (Puricelli, 2018, p. 140)

This passage discusses the concept of an "object" in the context of consciousness and perception. This quotation highlights that when an object is perceived through consciousness, it is not merely a collection of sensory experiences (sensations), but rather a coherent and intentional unit of meaning. This unit of meaning (object) maintains its identity despite changes in the sensory experiences associated with it.

So, the author emphasizes that the term "categories" might not fully capture the complex and intentional nature of what I perceive, and it would fit better the term "units of sense" to convey that the perceived objects hold a more integrated and meaningful position within consciousness.

To sum up this concept, Husserl acknowledges the dimension of meaning in the object by stating that the object does not come to consciousness merely through the accumulation of sensations. Instead, it requires an act of interpretive apprehension (*Auffassung*) in addition to sensory experiences. This means that the perception of an object is not just an amount of individual sensory inputs; it involves an active process of understanding and interpretation.

When we apprehend an object, we are not only receiving sensory data, but we are also engaging with it in a way that gives it meaning. This interpretative act transforms a collection of sensations into a coherent "unit of sense." This unit of sense is precisely what keeps its identity amidst changing sensations. In other words, the object's meaningful unity persists even as the sensory qualities associated with it shift or evolve.

So, both cites together underline that our perception of objects is more than the sum of sensory inputs – it involves a deeper process of interpretation and meaningful integration, leading to the concept of "units of sense" that Husserl refers to.

Contingency and need

La palabra “contingencia” designa aquí lo opuesto a “necesidad”. (. . .) Así pues, la contingencia expresa una de las formas estructurales de la vida lectora que no es posible eludir. La lectura es la apertura a la vulnerabilidad. Pero esto no es lo mismo que decir que el lector es un ser con carencias, porque la “carencia” hace referencia básicamente a la biología, y la “vulnerabilidad”, en cambio, tiene que ver con la existencia, con la forma de

vida (...) La contingencia es una característica fundamental de esa “forma lectora” de vida humana, por la sencilla razón de que no hay posibilidad alguna de lectura ni de escritura de un relato sin que la contingencia haga su aparición. (Mèlich, 2019, p. 226)

Mèlich delves into the concept of "contingency" within the context of reading experiences, shedding light on its dynamic relationship with interpretation and the inherent vulnerability of engagement. Firstly, it is important to highlight the fundamental contrast between "contingency" and "need," particularly in the realm of reading. Here, "contingency" emerges as the antithesis of preordained certainty, implying that readers' encounters and interpretations are not predetermined or immutable, but rather susceptible to a certain degree of unpredictability where the act of reading comes from an intentionality, a desire to know. Meanwhile, “need” does not automatically refer to a physical or material deficiency, but rather to a notion that the reader is somehow incomplete or deficient in their engagement with literature and how this is more related to an imposition, usually physical, and by physical, it refers to how they approach reading just to accomplish a task, to fill out a questionnaire, to solve an exam, etc., as in this research they are going to be understood. Need, contingency and limitation.

Reading club

This term refers to a space created as a gathering point for individuals interested in reading. A space that enables the discussion of ideas, emotions, reflections, etc. that the texts chosen to be read together evoke.

Reading Clubs is a term we use to denote some informal groups consisting of a few members which are based on their members' self-commitment and established after initiatives taken by individuals or public bodies (libraries, unions, university schools, etc.). The members of these groups are basically engaged readers who come together in private or public places or even through the Internet to discuss, within a set of rules, about books they have read following a relevant agreement they have made among themselves. (Georgios Bikos; Panagiota Papadimitriou, 2015)

Flash fiction

Flash fiction has been chosen to be part of this research because it allows me to catch the attention of the volunteers and thus show that reading can be present in our daily lives without the need to dedicate whole hours to it. Rather, they show that perhaps in 5, 10, 15 or even 20 minutes it is possible to read these short stories that also leave the reader with questions, wanting to know what could happen after what is already written and thus, here in this space to share ideas, thoughts, feelings and critically discuss the topics presented in each story. Hence, here there is a better definition to what this means:

Flash fiction is more commonly used in America. The term ‘flash fiction’ was initially used for short-short stories of up to 750 words. However, since then, stories ranging from 50 words to 1,500 words have also been included in the classification of the flash fiction genre. Flash fiction is a hybrid style that mixes verse with narrative to form a story that captures a ‘moment’ of a larger narrative sequence akin to a series of still photographs taken from a movie. Flash Fiction is not plot driven and precisely includes only essential information in a compressed manner. Flash fiction writers deliberately sketch scenes with strokes of ambiguity to keep readers fully attuned to each word. They also withhold details regarding the story’s characters, events, scenes, and atmosphere that watchful readers try to compensate with an active imagination. (Al-Sharqi & Abbasi, 2015)

Besides, another reason why this type of texts is chosen is that part of the elixir of reading is to escape from the reality, to maybe imagine oneself in different lives, just as Mèlich states:

(...) La ficción. Un ser finito es aquel que, en su realidad, necesita de la ficción y de las ficciones, de las historias de ficción, de los personajes de ficción. La ficción es uno de los elementos imprescindibles en la vida de un ser. (...) Sin ficciones no hay acceso al mundo, no hay ninguna posibilidad de inventar una vida, sin ficciones no hay “yo”, sí mismo, identidad. (...) Las ficciones, son más allá de lo verdadero y de lo falso, más allá de la verificación o de la falsación, más allá de la ciencia y de la técnica. (2019, p. 240)

5. Contextual Framework

This research work is accomplished in Colombia, a country located in the northwest of South America, which is divided into 32 departments, one of which is the department of Cauca. This department is located in the southwest of the country, whose capital is the city of Popayán. This city has a nationally recognized public university: the University of Cauca, which has 42-degree programs, including the BDPMLEEF proposed both at its Popayán and Santander de Quilichao headquarters. This program began in 1972 as Philology and Languages, a few years later it took the name of Bachelor's Degree in Modern Languages, English – French and is currently called Bachelor's Degree with Emphasis in English and French. This program currently belongs to the School of Human and Social Sciences, which has ten semesters and has about 200 students, and among fifth, sixth and seven semester there were around 90 students, who were told about the project and invited to voluntarily participate in it, eighteen students gave their contact information to have more information about it, and the sample population for the development of the English Reading Club and the narratives had only four students. Moreover, these are courses in which literatures are studied, likewise; within the language classes of the program, the reading comprehension skill is studied based on the requirements of the CEFRL, with the purpose of reaching a C1 level according to resolution 18583 of 2017, which states that students must validate that level upon graduation from the program.

6. Methodology

This research project called “Description of Reading Approaches Experiences of Literature in Mother Tongue and Foreign Language - English in a Volunteer Group of Students from the BDPMLEEF at the University of Cauca: A Narrative” used the narrative method defined as:

A literary form of qualitative research, narrative research is all about collecting and telling a story or stories (in detail). Researchers write narratives about experiences of individuals, describe a life experience, and discuss the meaning of the experience with the individual. Usually, a narrative research design is focused on studying an individual person. The researcher becomes the interpreter of the individual's stories, as opposed to a community (Diffani, p. 1)

In this case, what was sought through narrative research was to collect different stories from the participants where they told their experiences with reading throughout their lives and during the exercise of the reading club. It was qualitative research with an exploratory approach and its main tools were a semi-structured interview, a focus group, and the reading club. This club had flash fiction texts as the main instructional material and some guiding questions were asked by the researcher in order to maintain a conversational flow within the club's dynamics. The reading club was made up of four volunteer students of the program, who at the moment of the invitation were in their fifth semester, with interest in participating in this space. A population in this semester was selected because, according to the program, in this semester the students have an advanced level of English, which indicates that it is easier for them to generate a fluent oral discourse and have a greater ability to read literary texts in that language.

Moreover, as it was exploratory in nature, it allowed to have an approach to the participants' reading experiences outside the academic setting and during their studies in the

BDPMLLEEF at the University of Cauca. Based on this research, subsequent initiatives could be developed to enable the possible continuity and permanence of these spaces.

In the initial phase, the focus was on designing a survey using Google Forms (See Appendix A) to inquire which students would like to be part of this research. The survey included questions related to the type of stories they like to read, the frequency with which they read in both Spanish and English, the amount of time they spend reading, the reasons why they read, and their availability to participate. Subsequently, a face-to-face approach was made in the classrooms of fifth, sixth, and seventh-semester students of the program to inform them about the research, invite them to voluntarily participate and request some of their contact information. Once their information was collected, the survey was sent to them to their institutional e-mail addresses.

Before starting the activities of the reading club, some of the interview and focus group questions (See Appendix B) were designed since the intention was to gather narratives from the participants that explore their reading experiences throughout their lives. These interviews were done in Spanish, as it allowed the interviewees to speak more confidently and provide more details in their answers. For this purpose, semi-structured interviews were used, as proposed by Tejero, they provide a flexible framework that allows a smore in-depth exploration of the participants' experiences.

Recolecta datos de los entrevistados a través de un conjunto de preguntas abiertas. Para saturar los datos, es decir, para recolectar información suficiente para entender el área de interés, [...] el entrevistador dispone de un guion que recoge los temas que debe tratar a lo largo de la entrevista. Sin embargo, el orden en el que se abordan los diversos temas y el modo de formular las preguntas se dejan a la libre decisión y valoración del entrevistador (2021, p. 68).

During the interview with each one I inquired about their personal lives, I explored the beginning of their connection with reading in Spanish. This led me to ask about the evolution of this relationship from childhood to university. I also explored their current relationship with English reading at university and how their homes, schools, and university environments shape or influence this union. Additionally, I asked them about their perceptions into how they, as aspiring teachers, perceive the significance of reading in their future roles.

Likewise, the reading club sessions were planned taking into account that it was not a class as

El amor a la lectura es eros. [...] No hay lectura que no sea erótica. [...] Habitar el eros es estar dispuesto a perderse. Por eso nada ni nadie puede decir cómo hay que leer, ni hay obligación de leer, no hay un imperativo de la lectura, porque nada ni nadie puede decirme cómo debo o tengo que amar, porque no se puede enseñar a amar. (Mèlich, 2019, p. 272)

This is how there was no role of authority, but rather an accompaniment, a space of freedom, dialogue and learning together, as Freire would express it better:

[...] it breaks with the vertical patterns' characteristic of banking education, can fulfill its function as the practice of freedom only if it can overcome the above contradiction. Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist, and a new term emerges teacher-student with students-teachers. The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn, while being taught, also teach. They become jointly responsible for a process in which they all grow. In this process, arguments based on "authority" are no longer valid; in order to function, authority must be on the side of freedom, not against it. Here, no one teaches another, nor is anyone self-taught. People teach each other, mediated by the world, by the cognizable objects which in banking education are "owned" by the teacher. (2005, p. 80)

Therefore, a strict structural order was not needed. However, some questions, thoughts and relevant points in each story were written in that moment of the process (See

Appendix C), which I want to expose here, in general terms, as in some way some aspects of it were repeated.

In each session, I introduced questions about the author's life to gauge familiarity and enhance contextual understanding. We took turns reading the proposed story (See Appendix D) aloud without interruption for corrections. Upon completion, I inquired about the ease of reading, their thoughts on the story, and gradually steered conversations toward profound explorations of themes such as loneliness, prejudices, power dynamics, life purpose, love, death, human relationships, machismo, feminism, grief, and any other pertinent topics that emerged organically from our discussions. Thus, some conclusions were drawn both from the text and from the discussions generated around it.

Subsequently, the reading club is developed with one session per week (with a length of one hour) lasting two months (eight sessions). Where in the first session, before starting, they were given the agreement of participation document (See Appendix E).

Before each meeting, an image was sent as an invitation, featuring the flash-fiction title, author, time, and meeting location for each week's session (See Appendix F).

Throughout our sessions, I scheduled meetings with participants based on their availability. Post-interviews, I transcribed and translated them into English, enabling the organization of information into units of sense² (See appendix G). As per Husserl explained by Puricelli (2018), these aren't mere categories, but intentional unities consequent from participants' narratives about their lifelong experiences with English and Spanish reading.

² As there were four participants and each interview lasted between 10min and 18min the information is very extensive, in the appendix there is just a little part, the rest of the information in the Excel is on the research file.

Following Husserl's framework for organizing interview data, Mèlich's concepts of need (reading due to imposition in various spaces) and contingency (reading as a desire) (2019) perfectly aligned with the volunteers' stories and my interpretations. This emphasizes Husserl's philosophical relevance in making a different understanding of these experiences while retaining the definitions of need and contingency.

Once the last session of the reading club was over, the focus group was held in order to have their perspectives regarding the process within the reading club. During this phase of the research, conducted in Spanish for enhanced communication and free expression, participants were guided through questions aimed at exploring their perceptions of the reading club sessions. Additionally, they were encouraged to share how this space had influenced other aspects of their personal and professional lives.

Having all the interviews done, the interviews organized in the units of sense, the reading club sessions done, and the focal group done, I started the analysis of all this information. So, according to what I got there, the objectives expected to accomplish in this research are present along the whole narrative as the experiences of each volunteer was not the same as the others. During the analysis I could characterize the spaces in which their relationship with literature reading in both Spanish and English was present, as they were their houses, schools, university and in some cases some others. Those spaces were mentioned by them in different moments during the interviews, and along with that it was possible to identify the limitations that have existed between them and the literature reading in both Spanish and English in each space of their lives. Then, taking into account (Mèlich, 2019) and his understanding of need and contingency it was possible to analyze the participants' discourses and see where it was present. So, having all that in mind the

creation of the narratives started, in that moment of the research I could see that as each participant has had a different experience with reading and the need, contingency and limitations are along their lives in different moments the narrative was written having as main guide the units of sense gotten during the analysis of how has been their relationship with reading and in that way it was possible to give the voice to each participant. Besides during the narrative, I reflect on their experiences and how all that is also related to their training as teachers.

Upon completion of interviews, their systematic organization into units of sense, the reading club sessions and the focus group, the subsequent phase of the study involved the analysis of the it. The research objectives permeated the entire narrative, articulating diverse experiences among the participating volunteers. The analysis revealed significant spaces wherein participants engaged with literature in both Spanish and English, these being home, school, university, and other non-academic spaces. These spaces appeared organically during interviews, offering different insights into the limitations associated with reading across diverse life contexts.

Applying (Mèlich, 2019) conceptual framework concerning need and contingency, the analysis served as a lens to analyze the participants' discourses, elucidating the temporal presence of these factors in their narratives. Subsequently, the construction of narratives was done, guided meticulously by the identified units of sense. This approach facilitated a exploration of each participant's distinctive relationship with reading.

In light to these considerations the analysis and writing process was done. I considered each participant's reading experiences alongside persistent themes of need,

contingency, and limitations in their lives. The narrative was guided by the units of sense derived from the analysis, allowing for individual perspectives to emerge. Moreover, within the narrative, I reflected on how participants' literary experiences interconnected with their development as educators, contributing to a comprehensive understanding of the connections between personal reading journeys and their process within the pedagogical context.

7. Analysis

Survey questions and answers

Prior to embarking on the journey to explore the reading approaches of the volunteer participants, a preliminary survey was conducted as an initial step. This survey aimed at gaining an overall understanding of various aspects, such as the reasons behind their reading habits, their literary interests, and other pertinent factors outlined in the research methodology.

The survey results presented in (See Appendix H) offered a comprehensive analysis of the initial landscape surrounding the English Reading Club initiative. At the outset, a modest cohort of twelve individuals expressed their initial interest in voluntary participation. However, upon closer examination, a mere four students actively engaged in interviews, participated in focus group discussions, and committed to the English Reading Club. This initial response underscores a palpable lack of enthusiasm for reading among the students, a feeling mirrored in the diverse display of answers. Some participants admitted to abstaining from English reading entirely, while others confessed to reading in both Spanish and English. Remarkably, one participant admitted to engaging in English reading exclusively when required by assignments. This shows the pervasive absence of a reading habit among these individuals, extending across their experiences at home, in school, and even within the university environment.

Reaching further into the survey findings, the graphical representations explain the conspicuous absence of regular reading habits. Approximately 25% of respondents admitted to never choosing to read independently, with 41.7% reading between one to two

times a week, and a mere 16.7% engaging in daily reading. These statistics underline the imperative need to not only encourage participation but to instill a genuine sense of enjoyment in the act of reading. While many participants include reading in their weekly routines, this does not necessarily indicate the cultivation of strong reading habits. It underscores the need for substantial efforts, particularly at home, to authentically encourage individuals to engage with literature.

A nuanced exploration into the temporal commitment dedicated to personal reading habits reveals intriguing patterns. One-fourth of volunteers admitted to refraining from reading unless compelled, while an additional 25% reported reading for less than 15 minutes. In contrast, 33% invested between 30 minutes and an hour, showcasing a commendable inclination towards immersive and leisurely reading. Notably, 8.3% confined their reading sessions to under 15 minutes. Reflecting on these patterns, it becomes evident that the diverse time commitments observed highlight the different ways the students approach and value their reading experiences. This underscores the importance of making strategies to engage readers with different levels of time availability, ensuring inclusivity in our efforts to foster a genuine appreciation for literature.

The survey's conclusion presents a compelling dichotomy in the motivations driving reading habits. A majority of participants indicated being driven by academic assignments, underscoring the influence of university-related pursuits. Equally significant is the nearly even split, with 41.7% of participants motivated by information acquisition and an equal percentage deriving intrinsic pleasure from reading. This dichotomy vividly portrays the dual motivations shaping engagement with the written word.

This outlook sheds light on the prevalent lack of a reading culture within our degree program. Evidently, only a limited number of students express genuine interest in reading as an enriching endeavor, with their engagement predominantly tethered to academic mandates. Within this context, the transition from the initial 12 interested individuals to the enduring commitment of only four students signifies a genuine inclination to cultivate a more profound connection with the act of reading. As the research progressed, semi-structured interviews were conducted to provide insight into the reading experiences of the volunteers throughout their lives. After this data collection, the identified units of sense, namely, need and contingency, and need and limitation, were used as a narrative guideline.

The following narrative, here presented, was then meticulously written to delineate the spaces where a relationship between the volunteers and literature reading in both Spanish and English has been present. This narrative elucidates the manifestation of the aforementioned units of sense across different moments in their life trajectories. Moreover, the narrative incorporates my analysis and reflections on the participants' discourse.

Narrative: Need and contingency

With great delight, I warmly welcome you to embark upon the voyage of this first chapter. Within these pages, I shall unfold before your eyes the interesting experiences of Eunji Ark, Chloe Vanderbilt, Ezra Tanzer, and Amalia Jules – four souls whose lives have connected with the sweetness, or bitterness of literature and academic reading. These narratives are carefully framed within the unit of sense named as "need and contingency".

As I move along different moments of their lives, it will be possible to perceive how they relate to the unit in consideration.

So, dear reader, prepare to be transported, as this journey will be like no other. Together, we will travel through different moments, people, inquiries, and insights, guided by these four reading souls.

Allow me to introduce the four participants, the descriptions presented here derive from the cautious observation and the melodious conversations I have shared with them. Eunji Ark, an enigmatic and captivating woman who unfolds upon the pages as a shadow of discretion. Her silent presence is accentuated by eyes behind the lenses of her glasses, hiding a universe of wisdom and insatiable curiosity. Like a guiding light, her low and serene voice rises, revealing a lucid intellect and an analytical mind that gets through the words printed in her discourse.

She is an avid reader, a passionate explorer who revels in uncovering the treasures of the literary land. She especially enjoys stories of love, fantasy, and contemporary settings. She spends hours immersed in books that let her escape from reality and experience imaginary adventures. Despite her love for fiction, she maintains an analytical mind and always seeks to find connections and hidden messages in the stories she reads while her spirit immerses itself in literature composed by superb sequences of words.

Her knowledge is reflected in her deep gaze and in her ability to extract wisdom from every page she touches guiding her steps through the labyrinth of critical thought. Besides the literary scene, Eunji's passions embrace the vast weaving of Asian culture and

its intricate literary heritage. She is fascinated by the richness of traditions and the depth of stories that come from that region of the world.

And thus, with a voice that whispers certainties, her words flow forth in an unstoppable torrent, rushing like a boundless river. Eunji Ark stands as a light of intellect and a personification of the endless pursuit of knowledge in the vast ocean of literature. Her existence transcends the pages and endures the stories she reads.

Now, please meet Chloe Vanderbilt. She is a woman who embodies an intriguing mix of seriousness and shyness. Her name reflects her elegance, and her surname carries an air of mystery. At first, she may appear reserved and cautious in her interactions, but once she feels comfortable in an environment, her personality unfolds like a vibrant canvas.

Chloe is passionate about Asian culture and finds solace in the world of K-pop, fascinated by its catchy music, mesmerizing choreography, and charismatic stars. Furthermore, her love for Asian culture extends to its literature, enjoying contemporary novels that capture the essence of life in different Asian countries.

As Chloe delves into literature, her voice becomes more confident and expressive. When she speaks about her passions, her words flow with enthusiasm and excitement, revealing a charming and engaged personality. Her eyes sparkle with curiosity, and her face lights up as she shares her literary discoveries and experiences with Asian culture.

Chloe Vanderbilt is a woman who captivates with her blend of seriousness and shyness, and blossoms in her love for Asian culture, K-pop, and literature that embraces romance, mystery, and personal growth. Through her literary journey, Chloe shows the

importance of following her passions and finding her place in the world, even when shyness threatens to keep her in the shadows.

Now, Ezra Tanzer, whose presence graces. He is a man who possesses an intriguing and versatile personality. Initially, he may appear shy and reserved, but once he feels comfortable in his environment and establishes a connection with people, his shyness diminishes significantly, revealing a friendlier and more open side of his personality.

Although he is an avid reader, Ezra struggles with concentration and easily becomes distracted. It is challenging for him to stay focused on a single story, often finding himself jumping between books or abandoning reading halfway through. Nevertheless, his scattered mind also grants him a unique perspective and a vivid imagination that fuels his creativity. His preferred genres are fiction, where he dives into imaginative stories and alternative worlds. He also enjoys science fiction, fascinated by futuristic concepts and the enigmas they present. Additionally, he takes delight in mystery, unraveling intrigues and challenging his mind with every page.

Even though he is a lively conversationalist, Ezra does not speak just for the sake of it. He is selective with his comments and only has a word when he feels that his input is necessary or can contribute an interesting perspective. His words are well thought out and often accompanied by a touch of humor, making him an enjoyable and entertaining person.

Meanwhile, as the story goes on, his transition from shyness to confidence reveals his personal growth and adaptability to new situations. His passion for reading and his observant spirit make him an intriguing and interesting person.

Finally, some personal description about Amalia Jules is unveiled here. She is a woman who can be perceived as serious, shy, and with a lot of academic dedication. Originally from a town in the south of Cauca called Santa Rosa. Raised in a stable household with her father and mother, she has learned to appreciate the importance of hard work and discipline. Her personality tends to be reserved and contemplative, preferring to listen rather than speak in social interactions, but when feeling comfortable she shows a willingness to openly express her ideas, perspectives, emotions, and personal encounters, thus enriching conversations with a variety of her life experiences.

As a hardworking person, Amalia distinguishes herself through her commitment and prioritization of her academic duties. She is a young woman who does her best to achieve her goals and always looks for improving her intellectual abilities, a woman with surprising emotional depth, although she may not always openly expose her feelings. Her risky disposition drives her to venture into self-expression, showing fragments of her life while attentively reserving part of her inner world unto herself. Although she does not have a deeply rooted reading habit, she occasionally digs into books of fiction and romance, finding in them a way to escape and entertain. Additionally, she is also inclined towards reflective literature, which provide her with tools for personal growth, overcoming challenges, and enriching her inner world.

As the story unfolds, Amalia discovers that there is much more to explore in books beyond her usual preferences. Her literary journey becomes an opportunity to discover new readings. Through her personal growth, Amalia demonstrates that even shy and serious individuals can find in reading a path to self-determination and emotional fulfillment.

In the path of my research, it is important to illustrate the experiences of Eunji, Chloe, Ezra, and Amalia in a chronological way. It will begin during the cherished walls of home, where the tender whispers of their encounters took root. Thereafter, the corridors of schooling will emerge as flourishing avenues in their lives, both in their childhood and the moment of teenage years.

Then, as the narrative unfurls like the pages of their entrancing stories, the threshold of their young adult years at the university is shown. It is here that their reading experiences achieve new depths, birthing a sphere of intellect and imagination that swirled like a tempest within their souls... or maybe not.

With this portrait of the protagonists now filled with vividness, it is possible to venture forth to dive into the spoken words, the dialogues that permeated my exchanges with them. It became evident that some moments of their lives, meticulously arranged in this chronology, display significance in unison with the very essence of this sense unit.

As the captivating odyssey through the stories of Eunji, Chloe, Ezra, and Amalia continues, I traverse the vast landscape of their reading experiences, where their voices echo and intertwine, and the boundaries between the self and the other begin to fade.

Eunji

My first encounter starts with Eunji talking, with an air of haste and caution, unveiling some short fragments of her personal life and mentioning the lack of reading habit there was in her house while she was a child. Yet, I choose to reserve that part for the pages of the second chapter. Thus, for now, let me focus on what came later. The very

instant she met the world of reading; it was as if a fascinating universe displayed before her.

—And how did that interest come up, or why-? Well, were you still in the same school?

—Uh-huh.

—I mean, what tools did they give you, or how did that interest in reading come up?

—Well, actually, it came up because I borrowed a book from a neighbor; in fact, I still have it, I never gave it back to her. But I think that, it's a quite... in fact it's one of my favorites, it's *The Portrait of Dorian Gray*, that was the first book I read in its entirety. So, she lent it to me, and I said, I liked this one. So, I started to read it, and I was interested. From there, I... well, that was like the first approach. From there, a classmate of mine, at that time juvenile books were very popular, so she had the books of... I believe it was *Hush, Hush*, I think they were about fallen angels, well, at that time they were very popular. So, she lent them to me and from there, I started to develop a fondness for reading, and I started to read more books and so on.

—I see, and at school they used to make you read or-?

—Well, yes, there was one, but let's say, if I read because I want to, that's fine, but at school it was like an obligation, so it was like- And it wasn't such a good experience because there was one time, they told us to read the book we wanted, right? But the teacher, I didn't like the way she said things because, for example, she made us read a book, and I just remember that in that book, we told her that we didn't like it and

that it was boring, and then, what she said was that we were too young to understand and to have a good taste, and we were like, Huh?

—Oh, well, thank you. – I say, as if I were the one replying to that teacher with a touch of irony in my voice, and we both laugh.

—Well, then it wasn't THAT exciting at school.

—No, and the other bad thing is that let's say, of books like that- Since the teachers knew that we didn't read, they chose to, let's say- The Spanish teacher, the tenth grade one, well, I liked it better, he explained the literary movements and so on. And he would give us a summary or small fragments of the book, and with that, well, we would complete it, so to speak.

Her first rendezvous with the elixir of reading was the perfect match. Lighting within her the essence of contingency – that insatiable desire to discover more literature, to dive into a vast ocean of stories...I think Mèlich has more eloquent words to express this.

Y esa es la razón, o una de las razones, de leer literatura: descubrir la presencia inquietante del acontecimiento que sacude el mundo y quiebra la vida, que interrumpe y tuerce el curso ordinario de la historia, de lo habitual. (2019, pp. 230-231)

Eunji shows that literature can break into our lives and be destined to stay there. Although we may face several experiences, places, or people, as her teachers in school. Unfortunately, these encounters can sow seeds of perception, showing reading as a need, a simple task, rather than a desire. And in my belief, the experience of reading should go beyond the mere academic accomplishments; it ought to be a fascinating journey, evoking emotions—should be a time of enjoyment, laughs, and tears. Emotions, that is what reading

is. To confine its significance to a few pages here seems unfair, for the essence of reading extends far beyond the boundaries of prose and time.

As her narrative unfolds, our conversation goes on, distinguished by her brief yet deep replies. Ready to dig more into her literary journey, but now a little more related to her English reading experience. In our country, the proficiency and quality of teaching English as a foreign language in public schools have often been found lacking, a fact widely acknowledged. Nevertheless, the curiosity to understand others' experiences moves me, so I venture to ask the question.

—Well, that was in Spanish. And in English, in your childhood and adolescence, did you have any approach or anything?

—Well, I started to learn English through songs, and then, since I liked to read, I realized that many of the books I wanted to read were not translated, so that's when I said, *well, let's learn English to see if I can read something in English.*

—So, it was like a push.

—Uh-huh. English boosted me, and also, English mostly was to understand that and the TV series as well, because many of the TV series were not subtitled, and they were not in Spanish. Then it was like, I wanted to watch it, but I didn't know, so, *I will learn English.*

—Alright. And how was at school? I mean-

—No, in fact, the only thing we read was in the eleventh grade, a story, like a short story, and that's it. That was the only thing in English we read at school.

They did not read in English. That is shocking! Despite being aware of the English teaching landscape in our city, I find myself astonished by the visible absence of emphasis on literary exploration in this language within our schools. The seeds of this mess are sown there, because as Eunji has told me so far, despite the contingency that exists in her being, there is a predominant need and perhaps I would dare to say a lack. Lack of an invitation from the enchantment of reading, the scarcity of spaces dedicated to the written word, be it in Spanish or even in English, at her home or within the confines of the school.

Yet, it fills my heart with relief to notice that Eunji has admirably transcended these adversities, displaying her contingency as a proud flag. From this very place of her personal narrative, she has also ventured into the fields of English, enthusiastically nurturing her desire to, as she eloquently said, '*learn English to see if she can read something in English*'.

And so, I find myself at a crucial confluence in Eunji's life - her entering the world of academia, university. Here, she explores the land of Modern Languages, English French. As she gets on this educational journey, the path to her future profession is revealed before her, veiled in an enigmatic haze. Will she emerge as a dedicated teacher, or will fate take her down an unexpected road, leaving me to think about the mystery that surrounds this woman of few words?

Within the pages of the rest of her narrative, the spotlight falls on her relationship with the written word in English. Both the literary and academic dimensions come into play, though the latter takes a backseat here. Has this journey through the world of words enhanced her passion for reading in English? Has the interest of this career helped as an

instrumental force in encouraging her literary soul? Or, conversely, has it driven a new hunger after something else completely? Perhaps, in the labyrinth of choices and possibilities, she has chosen to observe from the periphery, her role in the unfolding narrative not yet fully disclosed.

—Well. And then- Well, taking into account your process in adolescence, once you got to college, how has that process and that relationship with reading been within the program?

—Well, I have the impression that the career allows you to talk a lot about the things you like, right? So, let's say, when there have been projects like writing about whatever you want, or presenting a TV series or a book that you have read, it gives you the chance to talk about what you like. I mean, there are things that I have already read, so I can present them. For example, the last thing I am doing is an essay about a Chinese novel that I just read, so I am writing an essay about it. Yes, it gives me the impression that I can do it, although it's not like the professors assign readings as such, it's more like you do it on your own.

Why do they usually choose academic texts and merely ask them to write a report? Each moment of reading leads us into a fascinating path of significance and wonder. Before diving into the text, there is an emotional preparation, an evident excitement to meet with the written word and unravel its secrets. During, the elixir of reading runs through our existence, as we gaze upon each word, giving our imagination the power to flourish every detail we read. That moment when a story can take us from laughter to tears, and perhaps lead us through many other emotions that have already been hinted at within the narrative.

And after, oh, the after! It gives us a special moment where our thoughts and emotions converge, for true reading starts at its ending; it does not conclude with the final page, the final word. Conversely, it marks a fresh beginning. “La verdadera lectura comienza al final, no se termina con la última página, con la última palabra, sino todo lo contrario, es entonces cuando da comienzo”. (Mèlich, p. 227) A new flight starts as it can be the moment to venture beyond the paper. Is there not something magical in exchanging thoughts with others about a read text, where new perceptions bloom, and hidden details are revealed, like bright gems awaiting to be discovered? Such an exchange breathes life into the written word, fostering an endless magic that transcends the mere act of reading. This very act of shared exploration, where thoughts are mingled, cultivates critical reading - unveiling the layers of meaning beneath the surface, allowing us to become not just readers, but interpreters of the complex dance between text and context.

In the space of academia, the presence of certain professors who allow students to explore their literary inclinations is undoubtedly a cause for optimism. Yet, merely perusing texts with the unique purpose of producing scholarly papers appears lacking in depth, at least in my humble estimation. As I alluded to earlier, the true fascination lies in the fertile ground of exchanging ideas with other people, engaging in spirited debates kindled by the written word, and fostering critical thinking that illuminates the depth of the literature's impact. It is here that the essence of the matter crystallizes. It is not so much the prescribed content of the reading material that demands attention, but rather the manner in which the reading is embraced and transformed.

Sadly, the burden of expectation reveals large, for the interest of knowledge is overshadowed by the obligation to produce standardized reports, which may well fade on

the pages of forgotten documents or within the bays of the teacher's mind. A touch of sorrow taints this insight.

Chloe

A captivating revelation awaits - the odyssey of Chloe's literary voyage through the paths of her life. Under a gloomy canopy of rain-laden clouds, like countless other afternoons in the white city, destiny conspires to our meeting. There, amidst the rhythmic pitter-patter of raindrops, I meet with Chloe, drawn by an earnest desire to delve into the intricacies of her existence, and the indelible mark that reading has imprinted upon her soul. The moment she enters the classroom, greetings dance between us, followed by a talk on how the weather conspires to render our meeting nearly impossible. Then, like the activation of a secret space, the recording tape button whispers its presence.

—So, hi, how's it going? Well, first, I want you to tell me a little bit about yourself, a little bit about your name, where you're from, and a little bit about your relationship with reading, just broadly speaking.

—Okay. Well, I'm Chloe Vanderbilt. I'm twenty-three years old, I'm from Popayán, and my relationship with reading is, more or less, stormy, because at school I used to read a lot, quite a lot, but then I went to university, to another program where I read almost nothing.

—What did you study?

—Graphic design.

—Oh, okay.

—So, let's say, the little bit of reading was for art history classes and nothing else. Then, going to Languages, where you read more, was like a big shock, and because due to the amount of assignments, I gave up the reading habit I had at school. And just now, I'm getting it back a little bit, but almost, almost because of the influence of my classmates, because they read a lot of fanfic and webtoons, so they've been getting me into it a little bit at a time.

I think about how interesting this conversation is going to be and so I adventure to dig more into her reading life, so she tells me fragments of her house journey. Yet, at this point, my focus shall alight upon her narrative concerning the role of reading in her academic life—both through the primary and secondary stages in her educational odyssey.

—So, well, now that you mention it, then, at home, there wasn't much influence. So, what happened at school, in elementary school, high school?

—Since I was a teenager, I spent a lot of time on the internet, so that internet influence was what gave me the chance to discover certain books, like *Divergent*, *The Hunger Games*, and all these juvenile sagas. Then, I liked to read them in PDF, and since a particular Christmas, they gave me like Christmas money, and I spent it on books, and it got to a point where my mom would just buy them for me, and that was it. In fact, it took her about two years to realize that I had a copy of *Fifty Shades of Gray* because she didn't know. I mean, she just bought it for me. One day I was tidying up my room, and she came in, and when she was looking at the books, what is this book? You bought it for me. But yes, that was more the internet influence; more the fandoms influence that made me read a lot of fanfic.

—Ah, okay. Which fandoms?

—One Direction.

—She says it quietly. One Direction.

—Hahahaha yes, because in general, let's say, it was like... these juvenile sagas, except Harry Potter, I didn't read Harry Potter, but like all this stuff that was around a lot, more or less, in 2014, 2015. So that influence came more from that, than from my house.

The moment the narrative folds up before me, my thoughts turn toward the internet's potential role in these routes. Consider how those youthful sagas and fanfictions, woven across the digital area, can gather young minds around the art of reading. And so, our dialogue flows, tracing fresh inquiries that lead me to plunge deeper into her literary journey.

—Oh, okay, and now I have a question, what did you read when you were a child, a teenager? Like, what was the first book, or the first text that you said, I kind of like to read?

—It's funny, because I didn't like to read, but when *The Hunger Games* first movie came out, my mom didn't like the main character, and I read the first book just to tell my mom, *no, the main character is not like that, she is like that*. And I read it, but I didn't think I was going to like it and that's when I said, I like it, I'm going to read the other three books. And that's when the other books came out.

Once more, I find myself pondering the intriguing story of Chloe's connection with literary reading, a journey that, in turn, drives me to remember my adolescence. A time when some of my classmates found an affinity for such literary landscapes, evoking a sense of reminiscence and contemplation, and this echoes with the idea that:

uno se inicia en el mundo humano, y también en el inhumano, con las canciones de cuna, con los dibujos animados, con los cuentos que nos cuentan antes de acostarnos y con el beso de buenas noches, con las fábulas morales, **con las primeras novelas que leemos de adolescentes.** (Mèlich, p. 223)

It is there where a magnificent encounter with reading might just display – a contingency that ushers us along the trail of literature, even among occasional obstacles vying to divert us from its delight.

As time wanders forth, our conversation continues its flowing dance. She shares with me more about her past, revealing that she had studied some semesters of graphic design. The academic demands, the countless subjects, the weight of assignments and scholarly texts – they swirled together, ending in a tempest that wore away in some way her connection with the written word. But this is a story to be further unraveled in due time.

Then, a new chapter begins to appear. Some moments of her life lead her to the shores of the BDPMLEEF. Questioning, I explore deeper into this moment of her journey. Did the academia crush her reading passion? Did the lack of time sweep her away from the elixir of literature? These questions hang in the air, until I ask.

—And in Languages program?

—In Languages, yes, there is more time; maybe it's also because back then it was like more stressful that I didn't like the program, so there was more stress. Here it's

not because it's easier, but because maybe I'm more in tune, so I have a little more time. And I didn't know how to get back into that habit again, so, for example, Eunji reads a lot, so she always, with another classmate, when the three of us sit down, it's always like, *Oh, I'm reading this, I'm reading that*. So, while listening, it's like, *oh, I'm going to look for this and that*, and then, they have been showing me books. Another classmate also shows me fanfics, so little by little.

—That's cool. And what you read, is it in Spanish or English?

—I try in English to practice most of the time. If I can't find the text in English, I do it in Spanish, but I prefer to do it in English.

—You prefer English. Ah, okay. Well, that's important, isn't it? Because I think that one of the reasons why, or well, when you like to read, why you learn a foreign language, is to be able to read more things, right? In that language. In that sense related to invite you to read, well, here you are talking about Eunji and your other classmate. What role, do you think the teachers have played, and the program?

—I think it has been complex because even this semester, a teacher asked us how many books we had read so far, so, *No, teacher, none*. So, that also came as a shock since we are in the fifth semester, and we haven't read a single book. Even this semester, she gave us the assignment to read a book, but it was not forced, like, *You have to read this title*—she says echoing an irate voice—, but each one of us chose a novel we wanted, which in fact, was much more entertaining because it was not like, I have to read this for college, but each one of us chose as we liked. But in general, for example, in other English courses, we haven't read almost anything.

Maybe we have dedicated a lot of time to grammar, like structures and so on, but not so much to the production, and of course, comprehension of the language as a whole.

Maybe we have dedicated a lot of time to grammar... we had not read...

As I find it impossible to keep the weight of my concern, I therefore say:

—That's serious, that's pretty serious. And, well, so do you feel that they should do more, or what's going on there?

—I think they should do more, because the reading... maybe we can learn more vocabulary, and maybe, we can learn more formal vocabulary, because when you start to study Languages, unless you have been in a course for a long time, but I have noticed with me, with my classmates, that we have a very informal English. So, when it is our turn, for example, in these writing subjects, or now this teacher is making us write, and we repeat the same words, we repeat *also*, we repeat *but*, like forty times, because we don't have the habit of knowing more words. So, it would be important, maybe not from first semester, but from second semester, to implement this in the teaching.

Again, I find myself seized by astonishment in the wake of her comments. I express my concerns to her, for despite the earnest efforts of at least one teacher who endeavors to oppose the dearth of reading by extending an invitation to literary engagement, it looks like these endeavors persist insufficient. Indeed, insufficiency stays, for as I crossed the diverse subjects, I cannot help but discern the near-absence of literature's presence. A mere two English teachers included literature readings within their class program, preceding the

venture into English literature, yet even those were undertaken with a stark objective: to serve as a means to an end, a conduit for assessments, the segmentation of reading comprehension, the analysis of grammatical aspects. The ‘pedagogization’ of reading. The intention both in my case and hers seems to be rooted just in a NEED rather than to contribute in our contingency.

Las gramáticas saben que la lectura tiene que ser controlada y domesticada, de otro modo puedes llegar a ser nociva y peligrosa. Según ellas, no se puede leer todo, a cualquier edad ni de cualquier manera. Hay momentos para unos libros, y momentos para otros, y también hay reglas de lectura. Los educadores ofrecen guías para los comentarios de texto, guías que tienen ya respuestas dadas de antemano, respuestas correctas, respuestas que reduzcan la inquietud de los acontecimientos. Pero la irrupción de un acontecimiento que transforme la vida del lector no puede ser conjurada por las pedagogías, por las guías de lectura, aunque intente ser debilitada. (Mèlich, 2019, p. 233)

Ezra

Midweek, the day goes by with a promise of our rendezvous at the reading club. I organize the preparations for our meeting, leaving home earlier as Ezra and I have settled to arrange for a *tête-à-tête*. Thus, I pack my notebook, my phone, and the voice recorder within my bag, getting on the journey towards the new humanities building. Upon arriving, I cross the doorway into the chosen meeting room, meticulously arranging the elements needed.

As I await Ezra's arrival, I check my notes, carefully revisiting the questions that have been planned, and checking the questions and information written for the reading club. Abruptly, the atmosphere shifts with Ezra's entering, filling the room with a new vitality.

Greetings are shared between us, and he settles into his seat with a shy air, ready for the conversation that lies ahead.

—Well, first I want you to tell me about yourself, a little bit about your life, about who you are, where you're from, if you like to read. I want you to tell me a little about yourself, and then, after that-

—Ah, well. My name is Ezra Tanzer. I'm from here, from Popayán. I'm not a person who is one hundred percent passionate about reading, but, well, some authors, some things, do seem interesting to me, but let's say that it's not like my whole life has been like that, about reading. Besides the fact that I'm a person who, I'm very distracted, so I start reading a book, anything, and I end up leaving it because I want to start something else. And it's like I'm always constantly starting things, but I don't finish any of them completely.

At this point, I ask about his literary inclinations—what kind of stories hold his affection, what kind of literature he finds himself drawn to. His response emerges, tinged with a hint of bashfulness, and his voice, though slightly hushed, shows his fondness for romantic novels. He cites "*La tregua*" by Mario Benedetti as an example. Our conversation winds forth, and a wave of curiosity drives me to ask about his first encounter with literature, that opening connection or disconnection with the elixir of reading.

—And well, tell me a little bit about, let's say, how was your first approach to reading?

—My first approach. Let's say, in my family there is not a reading habit, so I think my first approach was at school, and I don't think it was that good, because it was like, I feel that they always forced me to read, and when they force me to do things, I can't do them. I mean, I just, whatever the work was, I didn't enjoy it because I felt

I was being forced to do it. I remember that it was *The Little Prince*, the first one, and I like *The Little Prince*, truly, when I read it later, I liked it, not when I read it at school. So, I don't know, I don't like the fact that they force you to do it. Let's say that the first experience was not so good.

—And, well, what else did they have you read at school?

—Let's see, as far as I remember, *One Hundred Years of Solitude*, one called Ami, I don't remember, Ami among the stars, or something like that. And that I remember more, I really don't remember.

—No? But, well, and there, it also comes up, how much did you read? How much did they force you to read?

—Well, not so much, or well, it was like, literally, the most they did was a summary, *Make a summary of this chapter*.

—Oh, okay.

—And that was it, it was just to present the summary and that was it, so, it wasn't like, you felt like you wanted to read for something else. Even most of the time, it wasn't even like getting together to talk about what we read, it was like, *Give me this in writing*, and that's it. So, I kind of didn't like it at all.

They always forced me to read... Even most of the time, it wasn't even like getting together to talk about what we read... Is not the feeling expressed by Ezra rather melancholic? The need within formal schooling becomes more evident, that constant imposition of reading where there is always a what, how, why, and for what purpose to

read, which leaves no room for the existence of a reading space as part of an invitation, a seduction where people are allowed to read critically and infuse their critical thinking, opinions, and perceptions into it. Perhaps even, why not, to deliver a written piece without a radical structure capturing their thoughts and emotions, transcending the pedagogization of the act of reading.

Our conversation continues, touching lightly upon his reading experiences at school. Yet, as the dialogue evolves, a shadow of reflection appears upon me. I find myself thinking about the gravity of that past events, contemplating the unfavorable environment that once wrapped his reading journey. This introspection leads my thoughts toward a key question.

—Well, and then you started to read some texts, or at what point did it appear to you like-?

—Like in tenth and eleventh grade. Even in recent times, it's the time that I've tried to read more because-it's not like-without forcing me to do so, but it's a natural desire to do it, but I don't know. Let's see, I think that also, even through Facebook and all this, I became aware of certain authors and certain things, and then I tried to research on the internet and PDFs, although with PDFs I still have the problem that I can't either, I need the book, even if it's damaged, old, but it has to be physical, because otherwise it also-I can't.

—Well, you say, like in tenth and eleventh grade. When you started reading, was there some text, some book that you said, I want to keep reading, so there was THAT feeling.

—Let's see, as far as I remember. Even the author is the same one I mentioned to you just now.

—Mario Benedetti?

—Yes, I like him a lot, but it wasn't *The Truce*, it was, now I forget, *Scaffolding* is called.

—I don't know if you've heard about it.

—I think I have, but I'm not sure

—It's a novel, it catches me too much. When I started reading it, and it was, I mean, it wasn't like I finished it in a day or anything like that. But it was constantly, day after day I was like visiting and reading like at least a mini-chapter, something. So, it was like my first attraction to reading.

—My first love.

—My first love.

—Literary.

—Hahaha, yes.

His first literary love. I like how we end up naming it. As I listen to him, I find my thoughts inevitably drawn to this particular being who VISITS the pages daily, devoid of any haste to conclude his visit. And I reflect, ever so intently, on the unassuming nature that envelopes him. Yet, as the conversation goes on, a metamorphosis takes place. Shyness breaks its cocoon, giving way to an emergence of comfort. Here, he shows more of his feelings on his relationship with the elixir of reading.

And then, as our conversation moves forward, another question sprouts forth from the garden of my mind.

—And, well, in adolescence, how did school, since you mentioned that at home there was no incentive, let's say, to read, but how did school influence you, then to-? I mean, how would you describe it?

—Maybe... Maybe, in a bad way, because it was like it showed me that because of the obligation- so, it was like all the time that I was trying to read something, that I was forced to read, it was like I didn't want to do it, and well, it led me to think negatively about reading, like something imposed, boring, and that just, it's like, you have to do it, and that's it, and get a summary of the first chapter. I don't know if-

—Homework. Ah, okay, like- Yes, well, unfortunately in schools they make it look like that, I was also forced to read the Mio Cid, One Hundred Years of Solitude, Don Quixote, well, works that maybe don't interest you at all and after that write an essay or have a test about it.

—And I also think because they are very, sometimes, complex for the age you are reading them, right?

—That also, yes, that influences a lot, quite a lot, because there you say, I don't understand.

—And I'm not going to understand-

—And goodbye.

— like- no other book either. So, it's like you get kind of blocked that you can't read anything.

Once again, we encounter the pedagogization of reading. This occurrence also beckons to my mind certain words of Paulo Freire.

In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing. Projecting an absolute ignorance onto others, a characteristic of the ideology) of oppression, negates education and knowledge as processes of inquiry. The teacher presents himself to his students as their necessary opposite; by considering their ignorance absolute, he- justifies his own existence. The students, alienated like the slave in the Hegelian dialectic, accept their ignorance as justifying the teacher's existence—but, unlike the slave, they never discover that they educate the teacher (. . .) It is not surprising that the banking concept of education regards men as adaptable, manageable beings. The more students work at storing the deposits entrusted to them, the less they develop the critical consciousness which would result from their intervention in the world as transformers of that world. The more completely they accept the passive role imposed on them, the more they tend simply to adapt to the world as it is and to the fragmented view of reality deposited in them. (Freire, 2005, pp. 72-73)

Now, I find myself contemplating, following that voyage through the corridors of his life, a journey fraught with adversities knotted within his literary odyssey, how it is today, in his adult years.

—And now in college, now as an adult, what's it been like as an adult?

—As an adult.

—As a young adult, what has your relationship been like with reading?

—Well, the truth is that it has been good, but as I said, it's like it's too hard for me to finish the books, I mean, I have many books that I have read in fragments, and I have ideas, but I don't finish them. So, I've become more of a fan of short stories because I can finish them, and at least I don't have that frustration feeling of not

having finished them. So, well, I don't know, I've felt more attracted to that, like to short stories now, lately.

—Well, you read rather short things because of your interest, or in the Language program, do they offer you that opportunity, or do they provide the space? How does it relate there, your degree program with reading?

—Actually, not so much. I mean, I have felt that very few, like, some do, promote reading, some professors, but the vast majority literally say like, *This book, well, we give you this space to read whatever you want to read, and let's talk about this,* literally there hasn't been anything like that.

—Well, but still, well, you do read academic stuff, how has your relationship with that been?

—Well, literally, most of the academic things we have read have been in Psychoanalysis, or things like that, and that's it as far as I remember, or well, Sociolinguistics, but other subjects like that, usually not. I mean not academic stuff.

Thus, this ongoing discourse with Ezra, reaching into other aspects, which I will dig into later on. Nonetheless, at this point, it leaves an indelible path of concern within me. For within this exchange, a display of elements reappear, echoing what has been witnessed in Eunji and Chloe's stories. The refrain of no reading at home, no reading at school, and at the university, frequently, the landscape is overshadowed by the pursuit of academic texts.

A clear and undeniable pattern breaks the surface. The repeated occurrence of reading as a need rather than a contingency. Within the way of their experiences, the waves of contingency struggle fearlessly against the flows of pedagogization. They yell, urging

them to explore new spaces, where reading is intemperate from commitments, allowing them to read just for the delight it brings. To talk about their reading encounters, to share their thoughts and feelings, and to engage in critical discussions. A concern weaves its threads around me after learning about their journeys.

Amalia

On a solemn Monday afternoon of August in the white city a mixture of gray tones painted the sky. Yet among this quiet canvas, the sun, like a shy artist, need to manifest its presence, casting delicate rays of light upon the town below. This day, my journey leads me aboard a bus crossing the lively, yet occasionally quiet city towards downtown. The purpose is to honor the long-awaited meeting that has been meticulously arranged between Amalia and myself. Countless attempts have been made, frustrated by the weight of COVID-19, as in some days ago, I found myself wrapped in a puzzling illness. In the depths of uncertainty, I remained unaware to whether it was the renowned virus's touch or just a familiar flu, its identity kept unrevealed. And as my health has been restored, our long-awaited encounter is taking place on this partly cloudy day.

As soon as I arrive downtown, I head straight to the well-known Humanities School. Its timeless charm embraces me, its white walls, evoking a sense of reverence. The air itself always carries an old-fashioned sensation. As soon as I arrive, I step into the room, where the air is full of a cold emptiness. I place two chairs at the heart of the space, ensuring a considerable distance between them. Placing the vital tools for our talk: my faithful notebook, my phone on the recorder app and a tape recorder.

Lost in the labyrinth of my own thoughts, I am carefully retracing the path of the questions I need to ask, while wondering what other questions might unfold spontaneously during our conversation. It is in the middle of this daydream that Amalia appears.

Engaged in a regular small talk, as we step into the classroom, I guide us to the chairs I had meticulously arranged earlier. Aware of our temporal limits, burdened by the demands of adulthood, I click on the record button of both my phone and the tape recorder, grasping the brief moments that lay ahead.

—So, well, first I want you to tell me a little bit about yourself, about your personal, professional, academic life.

— Okay. Well, my name is Amalia, I am currently twenty-one years old. I am originally from a town in the south of Cauca called Santa Rosa. However, in 2005 my father had an accident that forced us to move here, to the city of Popayán. So, since they were totally unable to work in the countryside, we settled here. I was four years old when I arrived here, and since we settled here, we began to study; I have a sister, so we started our whole educational process here in the city. Then I have totally adapted here, I don't really like it much, I don't really like the city, but, well, let's say that I have made my whole life here, so, here I have my social circles, my family, my university, my job too, I work in a transport cooperative on weekends, and that, well, helps me to pay for my university expenses, and from time to time I work at Unilingua too. As for my university career, well, since elementary school I discovered that I like languages, so, that was kind of building up since I was very

young, that passion for languages. And now, well, in 2018 I had the opportunity to enter the university, after three attempts, I got in, and here I am.

—Oh, well. I'm glad that you succeeded in getting into something that you like and that you're passionate about. —I added.

Fascinated by her narrative, she gives more intricate details about her fervent aspirations in this chosen career. Despite the crisis she could have at the beginning of it, each word expressed carries a weighty significance, accentuating the depths of her passion and commitment.

—That's good, that's great. That also, then, takes me- Since you are telling me that you came here when you were four years old, right? So, I also want you to tell me, focusing a little bit more on the reading process, what was your childhood relationship like? If you had any approach at home, or at school.

—Well, to begin with, in my house there has never been an incentive for that competence, actually my parents, well, my mother, she studied up to the fourth grade, so she only knows how to read and write the basics. Nowadays, out of need, she has learned other things, but that's as far as it goes. And my father, yes, he has more... a higher level of education, but that's not his strong point either. So, let's say that at the family level, zero, zero motivation to read. —She starts with a tinge of melancholy coloring her voice—...and there is something curious, and that is that my parents, since we were in school, we were collecting math and science books, and they bought a library, and the library is full of books of all kinds, even world

literature, but nobody takes them. My mom thinks that having a library is essential in a house because it looks nice, but not to be rummaging through it.

—That’s pretty interesting. —I answered with a touch of confusion, as for me, the essence of books lies in diving into the written word.

—Yes, yes, and it's sad, isn't it? To have the library and- And the funny thing is that sometimes we try to like... well, these books, for example, fifth, sixth grade math books are of no use to us, or we don't use them, so let's donate them to a school, or something like that, to someone who can use them. But my mom doesn't, she doesn't allow us to touch her library, and that’s her library, and the books must be there. Yes, it's very sad, but, well, that's the way it is.

As her words pour upon my ears, and I cannot be more than amazed thinking about how it could be possible that the books in a library **MUST STAY THERE UNTOUCHED**, and suddenly a brief wander in my thoughts carries me to something that cannot fit better than here.

Leer la biblioteca y ser leídos por ella. (...) Porque ¿qué es el yo sino un relato o un conjunto de relatos? En esto constituye la formación de sí, en dar forma a un yo sin fondo, aún yo que es herencia de relatos pero que, a la vez, todavía está por hacer, por inventar, porque no hay un fondo en el ser lector, no se hereda un fondo inmóvil, eterno y universal, sino la forma de unas historias que, a su vez, tendrán que releerse y reescribirse, unas historias que no están terminadas. (2019, p. 222)

So, his words and so far, my conversation with Amalia make me think about the importance to know that both books and libraries exist to be ours, to be a space where we can dive into whenever we want.

The conversation goes on, and I am captivated by the enthusiasm with which she paints the canvas of her reading journey. Yet, this fervor is shrouded in an air of caution. She talks about her reading encounters along school, alluding to a number of experiences that will be discussed in here later. So far, her narrative journey takes me to the moment when she starts her tenth-grade studies at a new school.

—In tenth grade, I moved to another institution, this time located in a central place, where there are students of all kinds. So, in that institution, when I entered, a new Spanish teacher had just arrived and well, it was a little strange, because the teacher was new and since he was new and all the students were teenagers, they saw him as, well, as if challenging him to see how much he could put up with them. So, the Spanish teacher told us that, let's say, that the objective of the subject was to read a book, so he took us to the library, but there were books that were not interesting for all the students, so we felt forced because that was the final objective, if you didn't read a book you weren't going to pass the subject. And he made it look like that because many students objected, and we said, *But I don't like it*. So, he was like, *No, but you have to choose one*, so, well, as for me, like other students, we were demotivated by that and we saw it as an obligation, which also influences in the future, because, well, you are not going to have a good relationship with reading.

I find myself trapped within the complex experience, as shows a big contingency. Yet, her contextual situation offers little support. Nonetheless, a twinkle of hope emerges as she describes the arrival of her Spanish teacher, extending an invitation to the students to embrace reading. Sadly, such an invitation isn't always easy to keep, as it is within the rigid shapes of the academic framework, often showing reading as mandatory, a need.

—And well, this stage at school, which I am telling you about, is related to a phase I was going through at that time, a phase as a depressed teenager, so at that time, I found an author called Carlos Cuauhtémoc, who writes about self-improvement. So, I leaned on him, I started to read a book that I liked a lot, I read the first one, *Youth in Ecstasy*, and I had the second version. So, at that moment, I told the professor that I was reading that book and that I liked it a lot and I wanted to read the first version, so he told me that it would be a good idea to read the first book for the subject, that is, not something that was in the library, but that version, and he said he was going to get it, but he didn't get it. So, I ended up reading some book, which I really have no idea what it was because it probably wasn't interesting for me. So, well, I had that experience, sadly I never read *Youth in Ecstasy* I, never, then I forgot about it, and I never looked for it again. And also, outside of school, at that same time, let's say, in my social circle, there were people in my social circle who liked to read, so sometimes we would get together, and they would tell me what they were reading.

—Okay, I think it's interesting because you show that in reality how context plays a very important role, right? ... well, you read *Youth in Ecstasy*, what was that experience reading that book like? Despite the context that you are telling me about, how was that relationship with that book, and the experience?

—It was quite an experience, what adjective to use? Fascinating because as I tell you, it was at a time when I was getting self-conscious about my life, about my body, about everything that was happening to me. So, that book was very much in line with what was happening to me. The book is like a guide, so it tells you what to do. For example, if you are going through a sexual debauchery, or how not to fall

into the vice of pornography. The book was mostly about sex, so it also covered emotions, feelings in couples, personal feelings, how to grow personally. So, I was following it all, he gave tips, and as I said, it was a guide, but the guide was presented in a story, so I felt represented, and I was following it. I literally took it as a guide, and it helped me a lot, that book helped me a lot. I have a good memory of that book, I still have it, and sadly I never read the first book, I always wanted to, but it didn't happen.

—It could happen now that you remembered it.

—Yes, it's never too late. And in general, reading that sort of books at that time in my life, they kind of fit in quite a bit because I didn't tend to tell other people my stuff, so that was like my escape.

—Yes, well, I think that's beautiful, because you show something, what actually reading is for many, an escape, a way to, Professor James would say to sublimate. So, I think it's great that you show that part that is not just reading for the sake of reading but finding a link beyond just going through the letters, right?

Amalia's words fascinates me, each revelation a step toward revealing more of her journey. Gradually, she shares her story, an intricate dance between confession and reservation. It is a symphony of comfort and constraint, with certain faces still protected within her inner self.

The story of her adolescence enhanced with a variety of ups and downs as she ventures to preserve the flame of contingency. Her speech ignites curiosity, a desire to

discover more of the depths of her reading experience. How does it happen in her university life? My curiosity flourishes as I await the continuation of her tale.

As we keep talking, she describes, in general terms, the terrible condition of the English subject during her school days—an education centered merely on grammar, devoid of even a glimpse of a short story within the classroom's walls. Encouraged by our talk, I inquire about her current university experience. Has she found the haven to recover her contingency within her life once more?

—What was it like to go from that to attend the university, to study then, a career dedicated to teaching English and French? And how was that encounter with reading at university?

—Well, I remember that in the first semester, we had a teacher, and he had us read two books of short stories, so at the beginning it was quite complicated because it was very difficult for me to even follow the lines in English. In English sometimes I can understand the words, but when I want to put them together and everything, it's complex to give all the words a meaning. Yes, it's still a little bit difficult. And in the first semester that was a bit of a shock because it seemed to me that the readings were all at once. We had to read them and then give an oral report on the readings, so we absolutely had to read them. However, it was nice because the readings we were given were not linear readings or visibly boring, but they were children's stories, so they had drawings, and at the end of the readings there were workshops to reinforce them, so it was fun.

Since a few years ago, I have liked to challenge myself. So, for example, I am afraid

of speaking in public, what do I do then? I speak in public. I try to do it, I know it is my fear, but I always try to find a way to overcome that fear. So that happened to me with reading. At the beginning, I said, *This is quite complicated, but I am going to do it.* I usually think about the afterwards, so I say, *Well, maybe now I am having a bad time, or I am suffering, it is hard for me, but afterwards I will be able to do it,* so I rely myself a lot on that, and with the reading it was like that. So, I thought, *Well, I'm reading,* I would underline, scratch the pages, take my notes, and I would think, *Well, later I will have given my oral report, I will have finished,* and it was always like that.

Giving my oral report... that sounds familiar, doesn't it?

—...That's like what I remember most with- My first approach was like that, in which I was challenged because I said, I have never read in English, let alone an extensive reading, it wasn't too extensive either, but it was several stories, so in quantity, well, it was quite a lot. And in general, I did like it. I felt the same with the Club, I said, I don't like it, I don't like it, no, maybe I might feel a little bit incapable of reading in English, but it's my weakness, so I'm going to do it, and that's why I joined the Club, because I know I'm not very good at it, but I want to improve.

—Okay, I think it's cool, because it's important to challenge yourself with the things that you don't feel comfortable doing. Well, that also leads me then to think, what is the teachers' role, now in the program, and how have they participated in the process of approaching, and so on, everything that comes after reading in English?

—Well, only the teacher I met in the first semester gave us material to read. From then on, well, maybe some readings are necessary for the subjects, but they are not readings that laterally invite you to become passionate about reading. For example, in a subject the teacher says, *This is the reading for the next class*, so, if you do not read it, the next class you will not know what they are going to talk about, you will be lost, and you will not understand. So, you are kind of forced, because it is the necessary material, but it is not really that they show it to you in a cool way, or in a way to enjoy reading, right? So, there is no other teacher who actually does that.

I find myself both amazed and yet not entirely surprised, having been into the literature pathways of Eunji, Chloe, Ezra, and Amalia, tracing their literary journeys in both Spanish and English. A path of shared experiences begins to take shape—a collective thread of absence. The absence of invitations to read, invitations to unleash their contingency, whether from the confines of home, the school, the halls of the university, or other social spaces. None of these extends a genuine invitation, neither offers a doorway to the elixir of reading—an elixir that allows for the delightful discovery of new tales, characters, and worlds.

There appears to be a silence in the air when it comes to discussing these readings, to sharing our thoughts and feelings about them. A lack of space to have discussions that delve into life's intricacies, with literature as the inspiration. Yet are we still on time? Can we still make a transformation? Is there still room to save the spirit of reading, to make the classroom a space where stories breathe life, where we can critically talk, and collective transformation becomes a real possibility?

Con las artes sucede lo mismo que con el pensamiento crítico. Descubrimos que resultan fundamentales para el crecimiento económico y la conservación de una cultura empresarial sana, los principales educadores dedicados a las ciencias empresariales entienden que la capacidad de imaginación constituye un pilar de la cultura empresarial. Para la innovación hace falta contar con una mente flexible, abierta y creativa, capacidades éstas que pueden inculcarse mediante la literatura y las artes. (Nussbaum, 2010, p. 151)

Narrative: Need and limitation

At this point, a tide of memories waves out inside my head, merging together parts of the stories told by Eunji, Chloe, Ezra, and Amalia. Their stories become a mixture of their individual journeys through the paths of reading. The narratives, like vivid strokes, evoke the countless experiences they have faced on this literary journey.

In these moments, I will try to portray situations where they have seized with the limitations that sometimes border their reading paths. It is as if the act of reading dances in the middle of both need and limitation. Yet, to truly capture the essence of these moments, it is accurate to remember and restate their very own words, to let their stories ring with their untouched authenticity.

Eunji

—...As I have already mentioned, now I would like to know about your experience mainly related to reading. So, at first, I would like to know how your experience was, your first contact, your relationship with reading when you were a child, at home.

—Okay. Well, contact with reading when I was a child... I had no contact with it. In fact, well, my contact, so to speak, started when I was a teenager, when I was, more or less, twelve or thirteen. And because in my house there was no habit of reading, it was very difficult to develop it if my parents didn't have it. And, well, not to belittle, but let's say that in the public school where I was, there were no libraries, and books were not like that. And also, the other thing is that the books they had were not like books for children, they were, I think they were like literature, I don't know, like

Don Quixote at that time, well, I don't know. Obviously, then, in my childhood- I didn't read when I was a child, so it was when I was a teenager.

In this part of her story, linked to my prior understandings into the moment when she met the elixir of reading beyond the borders of her home and school, one cannot help but observe the challenging limitation she deals with. Her house, unluckily, was not a place where the brightness of reading found its place to shine.

Indeed, within my conversation with Eunji, a particular memory appears. I remember that she makes the decision to independently learn English due to the limitations she experienced within the school's English classes. She expresses her desire to explore the world of English literature, an evidence to her self-driven nature.

Asking further about whether English reading is integrated into her school process, Eunji's response is a sign of her punctual nature. She answers concisely, embodying her characteristic precision in speech. “No, in fact, the only thing we read was in the eleventh grade, a story, like a short story, and that's it. That was the only thing in English we read in school”.

So, it leads me to wonder what happens now in her process as student at the University, and how this space has been a need and limitation in some way to her reading process or how it has not.

—Well, do the teachers assign things to read in the English class?

—Yes, in English, yes, of course. Sometimes mostly academic texts, and from time to time, the English teachers sometimes do reading or writing projects. For example,

Read a story from a book, and from there, after a while we start to write a report about what you have read, or what the book was about, or the story you read, that's it. And it was only with two-It's been with two teachers only.

—Okay. The rest then have only focused on academics.

—Mostly on that.

—Absolutely. And how do you feel that has influenced your process and relationship with reading?

—To be honest, I don't think it has influenced it at all. I mean, only in the sense that academic texts, well, I mean you learn how to look for information and so on, but as far as novels and works like that, no. I mean, I don't feel it has influenced my reading process and my relationship with reading. But I think that teachers should also approach the students' interests. Let's say, because there is always the problem that, when they say literature, they only present classic books, and then, I would think that they would have to get closer to the students' likes and maybe update what new novels there are that could interest young people. So, I would think so. And the other thing is that no matter how much you want to present literature, some classmates didn't even like what we did, the assignment because they feel forced to, they don't like it. And so, many of them- it's not their field, they are more into, for example, speaking, listening, so, it's not their thing.

Chloe

—How has that relationship been at home? What influence has it had? Have you been encouraged to do so?

—Curiously no, and I say curiously, because both my grandparents are teachers, so the house is full of books, but books that they need, like physics or math books, or preschool books, but not books that you can read. My mother hardly reads either, and when she does read, it is more like spiritual things, like reading cards, those kinds of things and my aunt reads, but because of her career, she is an architect, so she has books, but at home. Then, there wasn't like anybody that- like the kids who are sit down and someone reads to them.

Continuing my exploration of Chloe's reading journey, a striking parallel becomes evident. Similar to Amalia's house, Chloe's home displays a collection of books; however, upon closer examination, I can notice that these predominantly lean toward the academic orbit. It is a moment that reveals a bare particularity – where literary reading finds itself restricted while academic reading assumes the role of a need.

As I delve deeper into Chloe's narrative, the intrigue deepens as it has done so far. The canvas expands to involve her ventures into another academic discipline during previous semesters. The curtain is drawn back, revealing a fragment of her experiences during this alternate phase of her educational journey.

—What happened when you went to college? Well, you already mentioned that in the other program, you didn't read, but did you continue reading things you were already interested in, literature?

—Many times, I wanted to, but really, the academic workload was triple the academic workload of Languages, so all the time I was, I'm not lying, from seven to twelve I was at the faculty doing assignments, I would go back home for an hour, and again until six,

seven, or eight o'clock, doing assignments. And when I got home, I would go back to work again, so there really wasn't time to, not even to read short stories, at least.

Ezra

In Ezra's narrative, I find a series of challenges and needs that interweave within his reading journey. These ups and downs, as he bashfully, but in a certain way, openly shares, cast a shadow particularly during his professional studies. The challenges he encounters appear most notably during his academic studies.

—No? Because well, the program offers that you have to develop four skills, right?

— Yes, it has less of a literary approach, maybe, when we see Literature, but, well, that would then be a real literary approach.

—What do you think about that? In other words, do you think that the amount, the hourly intensity of English, should they really focus on that?

—Our program, we have, includes fewer hours of English than the old program, right? And also, that now it focuses too much on practices, and I feel that, obviously, this is all because of the government thing, right? But I feel that this limits too much the fact that we can study, and have like that time for English one hundred percent, and obviously, well, I don't blame the teachers in terms of there not being so much reading, because it is like the time is so limited that it is difficult to create spaces for reading and all this. So, I think that in that sense, it is like they are perhaps focusing too much, very much on the practices, and less on what is also very important, because what is the use of a language teacher who literally is not learning the language? I don't know, it's like... some teachers invite to read, yes, but not

all of them, so that altogether they would say like- It would be, well, very utopian that they would agree, or something, but I don't know, I would like it, so that they would leave like- The habit of reading is very important, and more, let's say, when one is studying something, and is learning a language, so, like, well, if we could agree on some of- I don't know, that a teacher or do something, so that they would like to- Let's say this space also seems very important to me, because it is also necessary for us to have these spaces and the Languages students, sometimes, I don't know, we are not so, how to say it, we are not so fond of what is ours at times, it's like we are not interested in it too.

Ezra's words vibrates with remarkable precision as he mentions some needs and limitations, illuminating how different environments, individuals, and circumstances can constrict our connection with reading. His perceptions show the undeniable truth that time may prove insufficient, yet it remains equally true that educators possess the power to awaken transformation.

Teachers inside the degree program, as sparks of transformation, have the capacity to extend invitations to students, urging them to immerse themselves in the world of literature within the classrooms. By encouraging the art of critical reading, teachers pave the way for a remarkable transformation. Together, students and teachers can shape alternative spaces, where the literature landscape is reshaped and the limitations are undone, fostering a cooperative journey toward transformation.

Los docentes que militan por esa causa y le dedican su tiempo saben que el arte es el mejor método para lograr que los niños y las niñas vayan a la escuela con ganas, que quieran aprender a leer y escribir, y que deseen reflexionar de manera crítica sobre su propia situación en la vida. (Nussbaum, 2010, p. 158)

“Es más, considero que un tipo de educación en el que alumnos y docentes se involucran de manera más apasionada mediante la reflexión y la imaginación reduce los costos al

limitar anomia y la pérdida de tiempo que en general aparecen cuando no existe un compromiso personal”. (Nussbaum, 2010, p. 160)

Amalia

Amalia's story echoes with some traces of Eunji, Chloe, and Ezra's experiences.

From the library within her home, I see how reading, while a need, is also bound by limitations. Within her deep connection to contingency. “There is something curious, and that is that my parents, since we were in school, we were collecting math and science books, and they bought a library, and the library is full of books of all kinds, even world literature, but nobody takes them. My mom thinks that having a library is essential in a house because it looks nice, but not to be rummaging through it”.

Lastly, Amalia leaves me intrigued by a crucial moment in her life, a situation linked with her circle of friends. This part of her story reveals a moment when she faces criticism for her reading preferences, shedding light on the pressing desire or need to align her choices with their interests while also fighting with the imposed limitations of their expectations regarding what she should read.

—And also, outside of school, at that same time, let's say, in my social circle, there were people in my social circle who liked to read, so sometimes we would get together, and they would tell me what they were reading. Then, on one occasion, I told them that I was reading a self-improvement book and again the stigma, they told me that self-improvement books are useless, that they are books for people who cannot read, and things of that kind, but I had another perception of self-improvement books, because that author had helped me a lot, so again I fell into that. I had even bought two other books by him, I still have it, the one about Flying

over the swamp, but as I received those comments, I got discouraged and never read it, so that's where it all ended. And well, that was in terms of my experience in school, there wasn't really like, I don't know if maybe someone, or another factor that led me to become passionate about reading, or for that matter to make it a habit, or maybe do it more frequently.

8. Final considerations

Here I would like to share not only my reflection about this research project titled “Description of Reading Approaches Experiences of Literature in Mother Tongue and Foreign Language - English in a Volunteer Group of Students from the BDPMLEEF at the University of Cauca: a Narrative”, but also the volunteer participants’ voices after finishing their partaking during the research, and then I share some of mine. Their reflections are done during the focus group interview.

—Well, first of all I really thank you for participating in this project, which I seriously hope you are enjoying, and I hope that you will continue participating in the other reading club. And first, I would like to know what your perception of the reading club has been, regarding the club as such.

Amalia: Well, this extracurricular activity has really been a pleasure for me. In fact, every session is looked forward to. Personally, I have been very pleased with the whole process, and every Wednesday it’s like, *Well, what are we going to talk about today? How are we going to approach the topic?* And I’m really interested in having the opportunity to make my opinion known about the text and those of my peers. So, it’s like a space that I really look forward to.

Eunji: Okay. For me it’s a very nice space because, I mean, I feel I have to read something, but at the same time I don’t feel required to. I know it’s something I’m doing for fun, and yes, as Amalia said, I like it because I can listen, I mean, I give my opinions, but I can also see what my classmates thought about a text or notice things I hadn’t thought of, so I think I liked it a lot.

Chloe: Well, in my case, I think something that I really like is that they are short stories so we can read a different one every Wednesday, and it's not repetitive or something like boring. And also, the fact that we can listen to each other and see other perspectives, right? Because when you read something, you may have understood it in one way, but Eunji understood it in another way and Amalia in another, so that also serves to get to know another way of reading a text.

Ezra: Well, in my case it has been quite nice, especially the fact of reading different stories and let's say creating in my thoughts and sharing them with others. And also, the fact of being like- asserting the fact of what I think and also seeing what other ideas may also exist from my peers. I think that's pretty cool.

—Well, I think it's very cool that you enjoy it anyway, that is, in fact, that is the main objective, not of my thesis but in my being, that is the main objective, which is to motivate you to do that, to enjoy these moments and reading, isn't it? So, I would also like to know how you think, after these seven sessions that we have had, how do you think the experience in this space, in this reading club, has been part of your English learning process?

Amalia: Personally, I still feel very weak in oral expression, but in a way, I feel that the club makes me challenge myself. So well, first, I have to read a text and many ideas go through my mind, many perceptions, ideas that come up through the text, but then the challenge is how I express them. So, I feel that the club does invite me to do that, it encourages me to challenge myself and to find a way to express what I think in English, but I feel that it is not enough to improve so much, in my case.

Eunji: I also, like Amalia, feel that I mean, it is a space that is helping me to improve, or at least, to practice the language because let's say at the university it is also focused on other things, so, English is being left behind a little bit. So, it does help me, but, personally, I feel that I have to improve a lot in terms of pronunciation and fluency. And yes, it has helped me, but I need more time, I need more practice.

Chloe: Okay. Well, I was thinking about the contrast when you read a text, let's say, in these spaces than in the classroom, right? Because, maybe in the classroom when you check a text there is that conscious or unconscious fear of when you are going to speak, that you have to say the right thing for the teacher, or like what the teacher is expecting you to answer, whereas in these spaces it's what I think and I'm not like, *Am I going to get scolded? Am I going to get a bad grade?* No, it just helps you to improve your oral expression more freely, but it would take more time.

Ezra: Yes, actually expressing yourself as you really feel helps a lot, especially in the language you're learning and all that. And it has really been quite good, I would say, the fact that also reading aloud many of the paragraphs or, well, parts of the stories, has been very helpful for me, personally, to know new words or also how to pronounce some things. And, let's say, it has helped me in a sense to improve my pronunciation.

—Okay. Well, that helps me quite a bit. What else do you think has influenced or what other influence do you think this space has had concerning your process as English learners and as future teachers?

Amalia: Well, as teachers? Hahaha. No, I'm kidding. Well, I really like that at the beginning of the sessions there is that sharing, you could call it. So, sometimes it may not be something material, but it's like a different way of opening an activity. So, this can also be transferred to the pedagogical area with other elements. So, it is like the idea, the idea of inviting to the space with a positive reward.

Eunji: Well, I was thinking that, for example, if you want to be a teacher and focus, let's say, on reading and writing, I think it is more convenient when we are like this, as a small group because, let's say, in a small group we all get to listen to each other, everyone says their opinion, and even then, it takes us more than one hour or more time than expected. So, I think that when there are such large groups, like reading a book or writing something, some of them can get feedback, but others will never participate, and you will never know what they thought or what they had written. So, it seems to me that it is good like this group, small groups, like small groups for this type of project.

Chloe: Well, I was also thinking about two things. One, for example knowing the authors can also encourage the students, if they like a text, they can look for that author and they can start a broader reading process. And also, I think the importance of using texts that are not made to learn English, because maybe when you use texts like, *I am so and so, I am from so and so*, then, you learn an English that is a bit robotic. And now, for example in higher levels, I think it is a bit necessary to read these kinds of texts that help you gain fluency and get closer to an English that is more real, more common.

Ezra: Well, in my case, concerning teaching, I think I would also focus on the length of the texts. I feel that normally, many times there is a tendency to make people read too much and without sense, because in the end, it's just like reading but not getting anywhere. On the other hand, in this type of project, it is also very interesting to see how the fact of creating an opinion also helps you to feel something more about what you read and not just read it and leave it.

—Yeah, I like it. Ah, well. And lastly, which is more focused on your perception, what did you like, what texts did you like the most? What did you like the most? What didn't you like the most? And what types of texts would you suggest again? Well, you suggested some genres at the beginning, which is what I asked you, but since this is going to be something external and it is expected to continue, well, what would you like to continue doing or not? What would you suggest and what types of texts would you like to read?

Amalia: I liked, mainly, the text of the alligator and this last text, because of the relationship that we created a moment ago, and also those texts were very close to my personal life. So, in a way, it makes me not compare, but it makes me feel closer to what is being talked about in the text. And what would I suggest? Maybe texts that provide knowledge about others, not explicitly about other areas, but that provide knowledge, for example, like general cultural knowledge, or that have data, so that the person is educated.

Eunji: Well, personally I quite liked the text of the lady from Antigua and Barbuda, it was, yes, that one, and this last one, because I think they talked about topics, for example, the first one I took as the position of women and what your mother taught

you, and this one was about death. These are topics that allow you to express your opinion, to analyze them from different perspectives, and I liked them a lot. And so, yes, it would be good if they were continued, that texts would address topics that would give room for that conversation, I mean, they could be read, and different perspectives could be known in a single text.

Chloe: Well, in my case, the text I liked the most was also the one about women, precisely that is related to the other answer because for me I think it is important to read not only authors, white men, but to see more authors because, for example, in academic environments, there is a lot of repetition of that pattern of authors. And I sometimes, for example, in class I say, *And well, when are we going to read a woman, or when are we going to read an Asian author, when are we going to read a black author?* It rarely happens and it's good to see that kind of perspective, not only of races, but also of cultures and sexualities, and gender. So, that gives like for a lot of topics, to be able to talk about.

Ezra: Well, in my case I particularly liked three. First, it was Franz Kafka and the last two we read. I thought they were quite interesting. First, I think the last one would be the one that caught my attention the most, even I think the last one in a certain sense, I felt like it accumulated or had like little parts of each one of the others. We even have references from the others, so that's why I felt them so- apart from obviously the theme that is taken, which is death. And honestly, I don't know, I would really think that- I think, it is fine the way it's proposed in the sense that, well, creating and dialoguing is like the main idea, at least that's what I think and that's it.

To sum up, while avoiding repetition and in alignment with the research question and stated objectives, it is imperative to address several distinct aspects. Firstly, it is worth acknowledging the success of the invitation extended to the English Reading Club, which led to the active participation of volunteers. Their consistent enthusiasm not only displayed a keen interest in reading, learning, and practicing but also highlighted their willingness to share personal stories. These narratives, in turn, provided valuable insights into their individual reading experiences, serving as a foundation for critical reflection.

Furthermore, this context provided a lens to comprehend the essential role different environments – be it their homes, schools, university, or social circles – play in shaping their relationship with reading. These spaces can either stimulate their interest or, conversely, diminish it. Through their shared life experiences, it becomes evident that the dynamics of need and limitations often overshadow their contingency. This is particularly evident in the narratives of Ezra and Amalia, wherein many occasions underline the intervention of external factors between them and the elixir of reading.

Additionally, structuring their narratives into cohesive units of sense allowed for a smooth understanding. This approach bypassed mere categorization and instead afforded the opportunity to organize their stories in line with my comprehension, interpretation, and the significance they hold.

Plus, this study has prompted both the researcher and the participants to reflect deeply. It has illustrated how our relationship with reading begins in our native language and carries over into our process of learning English.

Moreover, the research has underlined a critical issue: the lack of different proposals that encourage reading, both within and outside the classroom. This deficiency potentially contributes to future educators who may lack a genuine interest in reading, leading to a decline in reading habits among students. This, in turn, could lead to an educational focus disproportionately focused on grammar, listening, and speaking skills, with reading falling by the wayside. The existing issue stems, in part, from the observation shared by participants and confirmed by my own experiences—that the current program lacks enough motivation for students to engage with literature, whether within or beyond the confines of the classroom. It is proposed that teachers present diverse short stories, with flash fiction serving as a particularly effective tool, into their classes. Allocating time for the shared reading and subsequent discussion of these stories will provide students with the opportunity to articulate their thoughts and embark on a journey of literary exploration from the early stages of their academic process. This proactive approach aims at unveiling the essence of literature.

While the current emphasis on oral and written expression in English, even though with a focus on grammar and technical aspects, is undoubtedly valuable, it lacks the essential dimension of immersing students in the world of literature. This underscores the need to integrate literary elements into the curriculum, fostering a culture of reading.

However, the study has also pointed towards a more constructive path. By incorporating literature, even in smaller formats like flash-fiction texts, teachers can create a path for exploring culture, contextual grammar, and critical thinking. These literary experiences can promote critical reading and the ability to think deeply and critically. The

role of educators goes beyond teaching language skills; it includes educating individuals who can question, analyze, and bring transformation in their lives and communities.

Finally, the recommendation extends beyond the classroom, advocating for active involvement in the English Reading Club established through this project, and named Scriptura after the name of the research group I was part of. Previously hosted in various cafés across the city, the club has now found a home at the Mosquera House Museum since October 2023. This achievement, the result of persistent effort and collaboration with a dedicated partner, Sebastián Rivera, and people who participate actively in the Spanish Reading Club (every Thursday 6:30 pm), symbolizes a milestone in our journey.

Weekly meetings occur every Wednesday at 5 pm (See Appendix I), offering a public space not only for Ezra, an active participant in the English Reading Club, but also for BDPMLEEF students intrigued by this initiative, as well as individuals from the University of Cauca, and enthusiasts from other universities or the city who share our passion for reading and practicing English. This collective setting not only promotes the joy of reading but also encourages cross-university interactions, creating a dynamic environment that aligns with our vision for a vibrant literary community.

Now, I would like to share a poem I wrote to honor the elixir of reading and writing.

**Whispers of the Elixir Between Reading
and Writing**

In lands of ink and paper's grace,
A brew of wonder takes its place.
The elixir of reading, ever divine,
Awakening worlds, one word at a time.

Within the book's enchanting embrace,
Imagination flies, finding endless space.
Pages unfold, like petals unfurled,
Revealing secrets, mysteries untold.

Each sentence is a spell, cast by the hand,
Burning minds, where dreams expand.
Characters dance, their stories untamed,
Ink-marked spirits, forever unchained.

Within the elixir of reading's gleam,
Ideas bloom, like a vibrant dream.
Enlightened minds, with knowledge infused,
Find relief and strength, their souls renewed.

Yet the elixir's magic does not cease,
For writing, too, brings a sense of peace.
With pen in hand, and thoughts set free,
We dip in ink, our essence set to be.

Words flow like rivers, wild and free,
On paper's canvas, they want to be.
Voices take flight, emotions set on fire,
In the path of language, we unite.

With every blow, a story is told,
Printing hearts, emotions unfold.
Through verses rolled with poetic might,
We share our truths; we seek the light.

So let us value this elixir profound,
Both readers and writers, forever bound.
In the lands of books, where wonders open
up, we find our place,
Where magic stays, and dreams embrace.

Musa

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Appendix

Appendix A: Survey questions

Questions Responses **12** Settings

EXTRACURRICULAR ENGLISH READING CLUB

This is an English Reading Club created as an extracurricular activity in order to invite students to read more and enjoy doing it. Also, during the research the purpose is to learn about some participants' personal experience related to reading, and show the need that we have as a bachelor degree program and as future teachers of this kind of spaces.

This form is automatically collecting emails from all respondents. [Change settings](#)

Full name *

Short answer text

Please select your gender *

M

F

O

Please select your age group. *

Under 18

18-24

25-34

35-44

Why do you usually read? *

Long answer text

In which language(s) do you usually like to read? Why? *

Short answer text

Which of the following types of stories do you prefer to read? You can choose more than one. *

Fiction

Mystery

Adventure

Fantasy

Romance

Sci-fi

Other...

How often do you read when it is your choice? *

- Never
- 1-2 times a week
- 2-3 times a week
- 4-5 times a week
- Everyday

How much time do you spend reading? *

- I do not read unless I am forced to
- Less than 15 minutes
- 15-30 minutes
- 30 minutes-1 hour
- More than an hour

What other reasons do you have for reading? *

- University/Assignments
- Recommendations from friends
- Need for information
- I enjoy reading
- Other...

Would you like to participate in an extracurricular English Reading Club? *

- Yes
- No

Do you have time available to participate in the club sessions every Wednesday from 4:00 pm *
to 5:30 pm during June and July?

- Yes
- No

Appendix B: Semi-structured interview and focus group questions

Semi-structured interview questions

- Cuéntame un poco de ti, de tu vida y a rasgos generales tu relación con la lectura.
- En tu infancia, adolescencia y ahora en lo que llevas de la universidad, ¿cómo ha sido tu relación y proceso con la lectura?
- ¿Cómo sientes que ese proceso se ha reflejado en el ámbito académico actualmente?
- ¿Cómo aporta el proceso formativo en tus procesos de lectura?
- ¿Cómo sientes que el proceso en el club de lectura en inglés, en lo que llevamos hasta ahora, ha aportado a tu interés y relación con la lectura?
- ¿Cómo te han parecido hasta ahora los textos leídos en los encuentros?

Semi-structured focus group questions

- ¿Cuál ha sido su percepción respecto al club de lectura, respecto al espacio como tal?
- ¿En qué más creen que ha aportado este espacio con respecto a su proceso como aprendices de inglés y como futuros docentes?

Appendix C: English Reading Club sessions' plans

15-06-2022
E.R.C. Session #1.

L. Lydia Davis

- When was she born?
July 15, 1947.
- Where was she born?
Northampton, Massachusetts
- When she lived in France with her husband, how did they earn ~~the~~ money as primary source? TRANSLATION
- What was the literary prize she won in 1987 with her fourth collection "Break It Down"? PEN/Hemingway award.

2. (?) Desire of power and dominance

- Narrator exaggerates the facts to shame others with the goal of making herself look better.
- Characters live in their own bubbles, where they seem to believe that they can do no wrong.
- Narrator thinks she is an ideal human being with only a few "bad habits"
- Sense of authority, herself centeredness

- She judges, but she searches to be better than the people around her

- Power dynamics in society.
② Shift of power depending on the circumstances and time.

easy? like it?
What conflict does the narrator have?

Blameless: intachable, unprochable
Steadily: constant, continuous

Figure 1 Reading Club Session 1

SESSION #9 22-06-2022

1. Franz Kafka

- When was he born?
July 3, 1883
- Where was he born?
Prague.
- When did he die? Austria
3 June 1924. (40yr)
- Name one of his works.
The stoker, dearest father,
the trial, the castle,
Investigations of a dog,
description of a struggle,
- What did he want his
Brod (friend) to do once he
was dead?
to burn all his unfinished
stories, among them The trial.

2. ① Parable

- Negative truth
- Lyrical impressions
- Dramatic dialogue
- Silent gesture (in the end)
- Pörlitzer falls to him as if
he were a child.
- What side are you on?
- Give it up! as a command
and as a question
- In search of the truth
- LOOKING FOR THE TRUTH
- Laughs alone, and to do it
he turns away (at the end)
- fool of the country who
trusts even police
- ② Encounter perhaps with
God or truth

"A commentary" originally called.

- Nihilism with a smile.
- Resolution: the character is
still lost.
- The cop is also lost in
a more ethereal sense
of the word.
- ① What would happen
next?
- Can't find a solution
by oneself and think
the authority can help, but
the second just laughs.

- Could need just one
character -
- What can you infer
about characters just
with the text?

Figure 2 Reading Club Session 2

SESSION #3. 06-07-2022

1. When was she born?
December 16th 1980
2. Where was she born?
Orlando, Florida, USA.
3. What's the name of her debut novel?
Mostly Dead things.
4. What is her other profession? Besides writer
Librarian
5. When was "Mostly dead things" published? 2019

Kristen Arnett

Diff: lack of vocabulary

2. Cutting thoughts on relationships

Taxidermy.

- What is it like to be a beginner?
- What is it like not to be a beginner?

Why does it start with the head?
The throat → what does it represent?

Body in halves (?)

Loneliness.

The tail:
Digestion

Why start sharp?
Many verbs, gross and visceral.
emotional.

Metaphor, breaking up with s/o n! making sure that is done.

- Random memories.
- Tangible scenes not talks about emotions. @Christmas, kiss in the car.
- Very visual story

- Nostalgia.

1. What feelings do you think are present in the story?

- Comparing sth shocking with something of our daily life.
- Instruction manual.

Figure 3 Reading Club Session 3

SESSION #4 13.09.2022

I Jamaica Kincaid

- What is her original name? Elaine Potter Richardson
- When was she born? May 25, 1949.
- Where was she born? St. John's, Antigua and Barbuda.
- How old was she when she left Antigua? 16.
- When did she take the name Jamaica Kincaid? 1973
- What's her first book's name? *At the Bottom of the River* 1983. (collection of short fiction)

2. Text "Girl" part of ^{At the bottom of the river.}

- Calypso music.
- Benna music: scandalous gossip n' call-n'-response format. forbidden during slavery. MOVIE: *okra-far. Quimbombó.*
- play marbles: conicas
- Girl between the ages of "innocence" n' "transformative entrance" into adulthood
- Her mother thinks she's the only one who can save her daughter from a promiscuous life.

Who is telling us the story?
Mom.

According to the narrative, the way how the story is told, how is mom's character n' how is mom n' daughter relationship?

- Mom ^{reprimands} reprimands her.
- Mom expects a lot from her daughter.

- Story full of irony. as mom expects her daughter to learn how to become a respectable strong woman like her. She forgets that strength is gained through experience

and not instructions

- There isn't a single word of love or encouragement anywhere
- One-way communication
- When she asks about bread thing, her mom turns it into criticism, once again questioning the girl's morals.
- Why might a black bird not be a black bird at all?
The black bird might contain the spirit of a person or sth else.

- Importance of appearances -
• Rhythmic voice.

Figure 4 Reading Club Session 4

27-07-2022
SESSION #5

1. Virginia Woolf

- What is her original name?
- Adeline Virginia Stephen Woolf
- When was she born?
- January 25, 1882
- When did she die?
- March 28, 1941
- Where was she born?
- London, England
- Which are her 2 best known novels?
- Mrs. Dalloway (1925) n' To the Lighthouse (1927)
- How many volumes of diaries did she write? 6-6 n' letters.

"Buried treasure" = "the light in the heart"

- Attempt to convey the feeling of sensing sth just on the edge of hearing or sight.
- Use of "you" to involve the reader in the narrator's experience.
- Starts waking from sleep n' ends waking again, it can suggest it's a dream.
- Waking at any hour: s/o fall asleep anytime, it means s/o who daydreams n'

"one might say and so read on a page or two" READER.

~~These show~~

Windows reflect a version of reality. → dream-like quality

- Light is the metaphor of love.
- Death and darkness
- Showing the part of the ghosts creates a sense of sympathy with the ghosts rather than fear

2. It is and it's not a ghost story.

Narrator describes the house where she and her partner live

③ Do you think the narrator is a woman or a man? (we can assume is a woman cause the detail in description n' ability with her senses).

Hold a lamp over the bed of the living couple, the ghosts pause, still seeking the "hidden joy"

④ the art of fiction - Virginia Woolf

can confuse dreams with reality

⑤ Prose-poem: conserves poetic qualities: heightened imagery, emotional effects, metaphors. Written in prose instead of verse.

Repetition of "safe, safe, safe" feels like a poem.

Pulsing sounds can suggest heartbeat of narrator when she wakes up.

⑥ How do you imagine the house?

- "stopping the pencil" THE WRITER → story of creative process.

- Use of personification "wind whirs" "trees stoop and bend"

- The ghosts presence seems to reanimate the house

- Lack of information creates empathy in the reader

- End "safe, safe, safe" out loud represents that narrator, the living couple, and the reader realise that the "treasure" is a symbol of love.

haunted by the memories.
⑦ How did Virginia die? she drowned herself by putting

Figure 5 Reading Club Session 5

05-08-2022

SESSION #6

1 TARA CAMPBELL

- Where was she born?
Anchorage, Alaska

- Where has she lived?
Oregon, Ohio, New York,
Germany, Austria.
Currently in Washington DC

- What does she do besides being a writer?
She's a teacher, ~~an~~ editor
Kimbilip Fellow, Fiction
Co-editor at Barrelhouse

- How many books has she published? 5.

- What was her first novel published?
Treevolution (2016)

- What's her most recent publication?
Cabinet of Wrath: A doll collection (short story collection) 2021.

Midnight at the Organoporium → set of stories
mixes make ordinary extraordinary - on changes known into
funny - frightening, adventure
fantastic - love.

- What theory convinces you more?

- Why do you think the narrator or writer decides that it's not a God (man) but a God (woman)?
And how does it influence the story?

- How convincing is that theory for you?

- What about the set of questions at the end?
- How do you imagine the Goddess or the angels?

Figure 6 Reading Club Session 6

10-08-2022

SESSION #7 <sup>9 books
8 novels
1 collection
stones</sup>

1. Author: John Smolens.

- When was he born?
1949.
- Where? New York, U.S.A.
- Where did he study?
Boston College, University
of Iowa.
- What kind of texts does
he write?
Short stories n' fiction.
- Where does he live?
Marquette, Michigan
- What is his most
recently published book?
Day of days.

2. Discussion.

- Choppy sentences, unfinished
thoughts.
- Comparison of possession
n' possessions
- Nothing really happens
No action.
- No paragraphs structured

widower → viudo
Widow → viuda

Jaws - E.T. Indiana Jones - Jurassic Park
Screenwriter.

Steven Spielberg → Director
Producer

- Purpose is to explore
that the loneliness and
isolation that grief can
bring.
- Kind of personifies the
clothes as it's the only
company he has.
- What point of view
does the story have,
and how does it influen-
ce in the story? Second.
- Why do you think that
clothes n' food are im-
portant in the story?

- What is the only item
the narrator wouldn't give
away? Stones.
- Role of silence. How does
the narrator break the
silence? Music.
- What do clothes represent?
Times in people's lives.

Figure 7 Reading Club Session 7

SESSION #8 17-08-2022

1. Author: Sarah Gerkenmeyer

- When was her book "What you are now, enjoying" published?
Jan 1, 2013

- Where does she teach?
n' What? Creative writing at SUNY Fredonia in Fredonia

- Where does she live? NY
- Who does she live with?
Her husband n' 2 young sons.

- Name one or two of the journals where some of

her works appear.

Massachusetts Review, Hayden
Farrar Review, Sierra Review,
The Klebschka Review...

- When was "Ramona" published? 2014

2. Discussion

- Told through flashback
- Pivotal moment that alters a child's perception of the world

- An unusual story that faithfully explores the subtle complex nature of early friendships.

- "Heart thing" is A SECRET
- CURIOSITY, GENUINITY

- The narrator doesn't shout or run away from the exposed organ.

- It connects in a strange ^{item} n' powerful way, it also creates competition.

- The stories the girls tell are for competing with Ramona's heart story.

- Narrator's envy follows her into adulthood.

- Narrator - expression anxious not for the life to come but for the life to come but for the one she must continue to live. She's unsatisfied with this life

- Cultivates a bitter life for Ramona, imagining her penitences n' dreaming her dreams

- "To flip her stomach out." It's precursor to the loneliness she will feel as an adult

- She is jealous of Ramona as she could do that.

- Could be an allusion

- Twist: all the things we have to live with: The words never ^{up}said, goodbyes, though always ambiguous, are rarely proper.

- Childhood friends are the perfect subject to recount what may or may not have happened with our own image.

- Narrator is honest in her uncertainties

- "Who knows where she is now?" question we've asked ourselves many times related to who have vanished from our lives.

Appendix D: Flash Fiction Stories

Session N° 1

ON THE TRAIN – LYDIA DAVIS (Davis, p. 8)

We are united, he and I, though strangers, against the two women in front of us talking so steadily and audibly across the aisle to each other. Bad manners.

Later in the journey I look over at him (across the aisle) and he is picking his nose.

As for me, I am dripping tomato from my sandwich onto my newspaper.

Bad habits.

I would not report this if I were the one picking my nose.

I look again and he is still at it.

As for the women, they are now sitting together side by side and quietly reading, clean and tidy, one a magazine, one a book. Blameless.

Session N° 2

GIVE IT UP! – FRANZ KAFKA (Kafka, 2015)

It was very early in the morning, the streets clean and deserted, I was walking to the station. As I compared the tower clock with my watch, I realized that it was already much later than I had thought, I had to hurry, the shock of this discovery made me unsure of the way, I did not yet know my way very well in this town; luckily, a

policeman was nearby, I ran up to him and breathlessly asked him the way. He smiled and said: “From me you want to know the way?” “Yes,” I said, “since I cannot find it myself.” “Give it up! Give it up,” he said, and turned away with a sudden jerk, like people who want to be alone with their laughter.

Session N° 3

GATOR BUTCHERING FOR BEGINNERS (Arnett, 2018)

It's easy enough to slip the skin. Wedge your knife below the bumpy ridge of spine to separate cartilage from fat; loosen tendon from pink, sticky meat. Flay everything open. Pry free the heart. It takes some nerve. What I mean is, it'll hurt, but you can get at what you crave if you want it badly enough.

Start with the head.

The initial incision should be sharp, precise. Don't hesitate. This will be the toughest part. Do you know how hard it is to end a thing? They'll say: *Wait*. They'll say: *I still love you*. Remember making out in your car after work? How we named the dog three times before anything stuck? That weekend at the beach we fed birds and one landed on your bare shoulder, then sang for us? That's a gator mating call; a bellow, rippling vibrations meant to stun prey. Heft the knife and feel for an artery. Nothing's worse than something left half dead, bleeding-howling, so go for the throat. It'll help if you drink enough beforehand to razor-sharpen your words. Slip someone else's name into bed between the two of you. Thrust the dagger called apathy and slice without hesitation. After: hack free the skull. Keep it at your bedside, a gentle reminder not to call at 2am.

Next: the belly.

Bodies aren't meant to be opened from the middle. Gutting's ugly work, airing what's decayed in secret. Gators contort to ingest. They do the Death Roll, a dance of twisted necks, diving to drown their partner before swallowing whole. Cut open a belly and a history spills out: past food lodged in coiled intestines, innards stuffed with a romantic dinner, remnants of a long-ago night you wedged your mouth against something slick and drew out all the pleasure for yourself. Dig into the bowels of the fridge and uncover the last pizza you bought together. Final jar of pickles, solitary spear floating lonely. Deodorant left behind in the medicine cabinet, fuzzy lick of memory on the tip of our tongue from suckling a breast and mistakenly catching the edge of an armpit. Once clean, the meat here is tender, but it'll always carry the sickly-sweet aftertaste of rot.

Harvest the worthwhile scrape: the tail.

Everyone knows that to outrun a gator you sprint zigzag, but to catch one you have to sneak up from behind. Kneel on its back like a supplicant; brace yourself against its hind end. Ask anyone: all good meat resides in the rump. That beefy, thrashing muscle designed to sweep you off your feet. Below its rubbery hide is the flesh you've been craving. *Do you wanna get a drink*, you ask, cutting carefully to the chase. Forget middle names, Christmas gifts, the flavor of icing on that first birthday cake you shared. Blot out the memory of an unshaved ankle rubbing against your calf under body-warmed sheets. There's only the sweet, tangy bite of what you've been missing. Something savory you haven't had in years. Let your teeth strike bone,

jaws tender with need, salivating. Swallow the meat whole and then drive home alone. Dive beneath sheets that smell only of you. Wallow there, a solitary beast.

Digest.

Now for your trophy. Drape the skin wetly across your shoulders. Zipper the cape snug beneath your chin; pull over the rubbery hood. Feel for the sudden ridge of snout, glance claws off the sharp jut of new teeth. Acknowledge that everything you eat was once part of something bigger. Know that whatever you consume stays lodged inside your flesh as muscle memory.

Session N° 4

GIRL – JAMAICA KINCAID (Kincaid, 1978)

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bare-head in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum in it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street—flies will follow you; *but I don't sing benna on Sundays at all and never in Sunday school*; this is how to sew on a button; this is how to make a buttonhole for the button you have just sewed on; this

is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra—far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles—you are not a boy, you know; don't pick people's flowers—you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to pit up

in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; *but what if the baker won't let me feel the bread?*; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?

Session N° 5

A HAUNTED HOUSE – VIRGINIA WOOLF (Woolf, 1921)

Whatever hour you woke there was a door shutting. From room to room they went, hand in hand, lifting here, opening there, making sure — a ghostly couple.

“Here we left it,” she said. And he added, “Oh, but here too!” “It’s upstairs,” she murmured. “And in the garden,” he whispered “Quietly,” they said, “or we shall wake them.”

But it wasn't that you woke us. Oh, no. “They’re looking for it; they’re drawing the curtain,” one might say, and so read on a page or two. “Now they’ve found it,” one would be certain, stopping the pencil on the margin. And then, tired of reading, one might rise and see for oneself, the house all empty, the doors standing open, only the wood pigeons bubbling with content and the hum of the threshing machine sounding from the farm. “What did I come in here for? What did I want to find?” My hands were empty. “Perhaps it’s upstairs then?” The apples were in the loft. And so down again, the garden still as ever, only the book had slipped into the grass.

But they had found it in the drawing room. Not that one could ever see them. The windowpanes reflected apples, reflected roses; all the leaves were green in the glass. If they moved in the drawing room, the apple only turned its yellow side. Yet, the

moment after, if the door was opened, spread about the floor, hung upon the walls, pendant from the ceiling —what? My hands were empty. The shadow of a thrush crossed the carpet; from the deepest wells of silence the wood pigeon drew its bubble of sound. “Safe, safe, safe,” the pulse of the house beat softly. “The treasure buried; the room . . . ” the pulse stopped short. Oh, was that the buried treasure?

A moment later the light had faded. Out in the garden then? But the trees spun darkness for a wandering beam of sun. So fine, so rare, coolly sunk beneath the surface the beam I sought always burnt behind the glass. Death was the glass; death was between us; coming to the woman first, hundreds of years ago, leaving the house, sealing all the windows; the rooms were darkened. He left it, left her, went North, went East, saw the stars turned in the Southern sky; sought the house, found it dropped beneath the Downs. “Safe, safe, safe,” the pulse of the house beat gladly. “The Treasure yours.”

The wind roars up the avenue. Trees stoop and bend this way and that. Moonbeams splash and spill wildly in the rain. But the beam of the lamp falls straight from the window. The candle burns stiff and still. Wandering through the house, opening the windows, whispering not to wake us, the ghostly couple seek their joy.

“Here we slept,” she says. And he adds, “Kisses without number.” “Waking in the morning —” “Silver between the trees —” “Upstairs —” “In the garden —” “When summer came —” “In winter snowtime —” The doors go shutting far in the distance, gently knocking like the pulse of a heart.

Nearer they come; cease at the doorway. The wind falls, the rain slides silver down the glass. Our eyes darken; we hear no steps beside us; we see no lady spread her ghostly cloak. His hands shield the lantern. "Look," he breathes. "Sound asleep. Love upon their lips."

Stooping, holding their silver lamp above us, long they look and deeply. Long they pause. The wind drives straightly, the flame stoops slightly. Wild beams of moonlight cross both floor and wall, and, meeting, stain the faces bent; the faces pondering; the faces that search the sleepers and seek their hidden joy.

"Safe, safe, safe," the heart of the house beats proudly. "Long years —" he sighs. "Again, you found me." "Here," she murmurs, "sleeping; in the garden reading; laughing, rolling apples in the loft. Here we left our treasure —" Stooping, their light lifts the lids upon my eyes. "Safe! safe! safe!" the pulse of the house beats wildly. Waking, I cry "Oh, is this your buried treasure? The light in the heart."

Session N°6

ANGELS AND BLUEBERRIES – TARA CAMPBELL (Campbell, 2016)

"Why is the sky blue?" you ask.

Well, it all depends on who's answering.

If you ask a grown-up, you'll probably get an answer about light, and how it bounces off air particles, and how certain wavelengths (i.e. colors) get absorbed, and certain colors (i.e. wavelengths) get kicked back out, and those certain colors/wavelengths (i.e. blue) are the ones that you and I can see.

If you ask a scientist, you'll likely get an even more confusing but way more convincing version of that answer.

But if you ask a writer, you'll get a different answer every time.

One answer, for example, lies with the special properties of blue fingerpaint.

Whenever children use blue paint, tiny particles of it dissolve from their hands into the air and color it blue. Over time the pigment fades, but as long as there is fingerpainting, there will always be blue sky.

Another answer is related to the blue-eyed creatures at the North and South Poles.

They are always looking up into the sky, and the blue of their eyes reflects back for the whole world to see. You've probably never heard of these polar creatures because they know how to hide from satellites and explorers. The reflection of their eyes is all we'll ever see of them.

But the answer I think is true right now concerns angels and blueberries.

You see, blueberries are the angels' favorite food. There's nothing they like more; and berries are healthy, so it's a happy coincidence. The only problem is, angels are sloppy eaters, and they eat pretty much all day. Of course, they do other things like play the harp and sing and keep little babies from getting into the bleach under the sink. But they still have lots of time to munch on blueberries—they live forever, after all—so little bits of blueberry wind up all over the sky.

Even worse, some angels don't like the blueberry skins, so they peel each berry before eating it and toss the skins to the side. This doesn't make them blatant

litterers, mind you—they know they'll get around to picking up the skins, just not at that very moment.

So as the day goes on, the angels eat more and more berries; and as the sun goes down, its light reflects through the berry pulp and juice, creating wonderful reds and oranges and yellows. And still the angels eat, and the sky grows darker and darker with blue skins and bits of berry. The angels keep on munching until, with the exception of little gaps for the moon and stars, no light can get to the Earth at all. In fact, there's not even enough room for the moon most of the time, which is why you only see the whole thing once a month.

In the middle of the night God finally has enough, and she tells the angels they have to start cleaning up their mess. Of course, they start right away, but it's a big mess and it takes a while. And as they clean, you can see a little bits of light start to penetrate the layer of blueberry waste. Dawn begins as they wipe and scrub, and daylight breaks when they finally clear away enough blueberries for the sun to shine on the Earth again.

The one problem is that blueberry skins stain, and the angels can't scrub the traces away completely. Some days they do better, and the sky is light blue. But on very sunny days you can see the full extent of the staining and the sky is a rich, dark blue. But God isn't that concerned about the stains. She actually thinks they're pretty, and the renters down on the surface don't mind, and she's not planning on moving anytime soon, so it's not like she has to worry about resale value. What matters to her is that the angels did their best.

Now, you may wonder what would happen if the angels ever got tired of blueberries. What would happen if they switched to raspberries? Would the sky eventually wind-up purple? If they started eating bananas, would the yellow peels turn the blue sky green? Or if they developed a fondness for lemons, would the juice bleach the color out forever? And if that happened, would your grandchildren ever believe the sky had once been blue?

Or would they just think you were a silly writer telling stories about angels and blueberries?

Session N° 7

POSSESSION (S) – JOHN SMOLENS Invalid source specified.

When your wife dies you find music tastes different, and food sounds the same. You don't walk, you creep. Some days you crawl. Others, best just to lie still. The closets are full of ghosts. Blouses she wore when she was twenty-six. A denim skirt. Killer dresses. Shoes—heels, pumps, a pair of Capezio tap shoes—entombed in boxes.

When you open the closet door her coats hold still, suspecting they're gonners.

Threads of memory. She wore this one there, that one here. Every garment a chapter.

The clothes of the dead have no future. You could burn them. You could leave them be, decades of sartorial history hanging from a pole sagging with the weight of remembrance. You could cross-dress with a vengeance. *Everything Must Go*. Not discarded, donated. To the Women's Shelter, cartons and paper bags and piles of clothes, until the woman behind the counter says they're overstocked. You're tempted to take them all back. Who denies the donation of a dead woman's clothes?

The rest to St. Vincent DePaul's, and there her cottons and linens and rayon blends are added to bins heaped with corduroy and polyester. (But for one satin nightgown that will not be donated.) Until the closets seem empty. Your clothes don't count—they aren't you, but just neglected shirts, pants, and jackets. As summer wanes, you open a drawer and find sweaters, scarves, wool hats, and gloves. Gear for a woman who understood winter. You send sweaters and shawls and silk scarves to the women and girls in her family. They respond with photographs of ten-year-old daughters wrapped in blue for the fifth grade's Colonial Day. Still, you are possessed by possessions. Even after you dispossess yourself, they turn up in the kitchen drawers and cabinets, where she kept jars of dry goods, beans and grains, future meals. And there, in the freezer, plastic containers: soups, tomato sauce, chili. Nutritional messages from the afterlife. Hoard them. Defrost only as a last resort. Yet through the winter the freezer becomes as spacious and cold as your heart. By the time you open the last tub, labeled *Black Bean Chili 3/14/10*, food no longer has any meaning. It's no longer an act of love, a gesture of kindness. There is no intimacy in tuna salad or in marinating chicken thighs. It's embarrassing to recall how often you ate by candlelight; it's like the satin nightgown tucked away in a drawer you never open. Instead, just heat and serve. Just nuke it. Just eat. Overcooked sustenance. When you eat dinner right out of the skillet or pot, the temptation is to glance over your shoulder in shame. No one is watching, except the cookbooks. Shelves of cookbooks, back issues of *Gourmet* and *Bon Appetit*, and a three-ring binder stuffed with recipes, a culinary legacy handed down from grandmother to mother to daughter. Recipes written in her shorthand, scrolls and waves and loops fetching across the page with an occasional word, a white cap of English. Instructions for

future meals, for candlelight dinners, for guests. There are no recipes now, there are no guests, no need for the wedding china, the good tablecloth. Don't forget *Widower's Rule #1: Never turn down a dinner invitation.* You're the guest now. And after dinner you walk about the house, speaking to the dark. *Go ahead, come back and haunt me. Move the book on the table. Slam the bedroom door. Anything, I'm ready. Go ahead, I dare you. Scare me to death. I am ready.* The reply is the deepest silence. Yet sometimes you feel her in the silence: nothing moves, no hinges creak, no lights flicker. Just her silence. Fuck you, Stephen Spielberg; death has no special effects. There is no possession, just possessions. To break the silence, you play music. CDs in horizontal stacks; vertical rows of plastic jewel boxes, never properly alphabetized (as she so often suggested). Songs with melodies, lyrics, choruses, verses, movements, codas. Songs you can't live without. Songs you'll never listen to again. Songs you know by heart. Songs you want to forget. Songs you can't forget. Songs for dinner, for reading, for dancing, for killing a bottle of wine, for making love. Songs to break the silence. Songs against eternal darkness. But one day (maybe) you'll make a deal with the silence. You'll sit in her grandparents' chair, and it will only be a chair. Or you could give it away. All of it. Everything. Everything except the stones. She was forever (or so it seemed) gathering beach stones. She'd return from a beach with her coat pockets sagging, doing her best Virginia Woolf. Round stones, egg-shaped stones, disk-shaped stones, stones ground smooth by water and time. Stones from England, Scotland, Ireland, Italy, Turkey, Cape Cod. Stones stored in shoe boxes, in plastic bags, in bowls; clusters of stones distributed about the house like incense. She liked the look of them, the feel of them rattling in her palm. You could get rid of it all, but not the stones. You could walk on them,

sleep on them, sit on them, eat off of them. Your house would be silent, filled with stones. You would have solitude. You would not be alone. You would have the stones.

Session N° 8

RAMONA – SARAH GERKENSMEYER (Gerkensmeyer, 2014)

Ramona used to say, “When it’s on the outside I feel self-conscious.”

We did overnights at her house that summer. After finishing the sixth grade, we had stopped calling them sleepovers. Ramona had a full-sized bed, but I still felt scrunched up next to her when we were in it. We didn’t press into each other while we slept, but I think I felt pushed up against her because of what I knew about her heart. About how sometimes it flipped and somersaulted and somehow ended up on the outside of her skin, resting there on the wrong side of her body for a few seconds like a wild bird afraid to fly away but so eager to do it.

“When my family moved here, I was afraid I wouldn’t make a single friend.”

I told Ramona this while we were sitting out on her front steps at dusk, sucking on popsicles and bored out of our minds. We didn’t say it, but we were waiting for something big to happen. We were waiting for a boy to call and ask for one of us. Or better yet: for a boy—two of them!—to pass by Ramona’s house, trying to slouch their shoulders and barely nod while glancing our way. But half of the summer was dead already and neither of those things had happened.

“I thought meeting new people would be hard,” I said, chewing on my splintered popsicle stick. “And then bam, I met you.”

This wasn't exactly true. I felt the urge to exaggerate things when I was around Ramona. I found myself making up little lies. I was the only person in the entire world who knew about her heart thing. I felt like I owed her something. I had nothing to confess, and so I made things up.

“I'm afraid of being abducted by aliens,” I lied.

“I shoplifted a bag of peanut M&Ms in the checkout line, standing right next to my mom,” I lied.

“Sheila Hastings is stupid. Her bangs are ugly,” I lied. “And I kicked her once in the hallway on the way to lunch.”

That summer, three bad things happened. Matt Gowen's dad died of cancer. Tracy Turner's dog Velvet got run over by a minivan. And then, at the beginning of August, Troy Benson's little brother climbed into the baby pool and started to drown in only a few inches of water. The paramedics had to do CPR, and we all decided he'd be messed up forever after going through something like that.

“I wonder what it would be like if I started jogging,” Ramona said one night while we were sitting on her bed, painting our toenails lime green.

That's all she said, but I knew exactly what she meant. Some girls our age had started jogging around the neighborhood in packs. It was the girls who had started to develop. They didn't jog because it was healthy. They jogged so they could wear tight, neon-colored exercise clothes, the sudden swelling on their chests pushing out

against bright elastic, tugging them forward along the streets of our neighborhood and into the rest of their lives. I knew that Ramona wanted to jog and see if her heart would push itself out while she was panting and sputtering. She'd have a bulge on her little chest then. Who cares if it was only on one side? Imagine being with a boy, in a basement or a closet, and then that sudden beating on the outside of your chest. Imagine that he wouldn't be grossed out at all. Imagine that he'd let out a moan, some unbelievable sound, because of the way your body was being right there in front of him. Ramona never confessed to any daydreams like that, but I knew she had them. I had them for her.

I practically lived at Ramona's house that summer. Almost every night I was stretched out there on her bed, waiting for sleep and feeling the humidity press into every part of me like a secret I figured someday I might identify and then maybe understand.

"See," she said the first time she showed me. "It's like this."

Ramona pulled her tank top up and there it was: a heart beating on the outside of her chest. I didn't scream like I thought I would. I didn't cover my eyes or gag or laugh uncontrollably. I just looked at it. I nodded my head. "Okay," I said. And then I blinked or glanced at her face, and when I looked again it was already gone. She didn't have her bra on. We had each bought the same size and the same style at the beginning of the summer, even though neither of us needed one yet. We hardly wore them when it was just the two of us lazing around her house, waiting for the world to happen. Ramona kept her tank top pulled up even after her heart had disappeared. I

stared at her chest. It was creamy and bare and ordinary—no trace of the bloody, glistening muscle that had been galloping there only seconds before.

I miss Ramona. It's a simple kind of missing. It's the way vague regret and longing pool in your stomach when you shouldn't be feeling anything at all—while pulling laundry out of the washer, while walking the dog, while reaching for something in the shower with your eyes squeezed shut. The two of us were careless and let whatever we had dissolve into a leftover pang of almost-nostalgia. Who knows where she is now?

“Turn your stomach inside out,” she said one night.

I was almost asleep. I opened my eyes up to the dark.

“What?”

“I mean, for real,” she said. There was that mean, annoyed flip that sometimes came out at the ends of her sentences.

“Like this,” she said. She turned on the little lamp next to her bed, and her heart was there again, beating and wet against the delicate V of her unbuttoned nightgown. The openings and valves and the whole mess of it sucked at the air like an angry, stranded fish.

I think about that heart late at night, my husband pressed here in bed next to me. I try to reach back into my childhood and pin lanky, eleven-year-old Ramona with eating disorders and depression and the hungry, open mouth of loneliness. But really, it was just that thing with her heart. That's all. And I'm jealous. I still do it—lie here in bed and try to push things outside of myself. I'm jealous of any woman who has ever

given birth. Think of it—something being forced out like that, gravity or fate or whatever it is pulling away at you like a stubborn, certain thing.

Appendix E: Signed agreements of participation



CONSENTIMIENTO INFORMADO

Yo, Doris Adriana Joaquín Zemunate, identificado(a) con cédula de ciudadanía No. 1003036028, expedida en Popayán - Cauca, acepto participar en la investigación *Flash fiction como estrategia para el desarrollo de la comprensión de lectura y producción oral en inglés en un club de lectura con un grupo voluntario de estudiantes entre quinto y séptimo semestre del programa licenciatura en lenguas modernas con énfasis en inglés - francés de la universidad del cauca, periodo 2022.1*

Doy fe de que se me ha explicado que el objetivo general de la investigación es Diseñar un club de lectura que use flash fiction como estrategia de aprendizaje y apoyo al desarrollo de las competencias de la comprensión de lectura y producción oral en inglés en un grupo voluntario de estudiantes entre quinto y séptimo semestre del programa Licenciatura en Lenguas Modernas con Énfasis en inglés y Francés de la Universidad del Cauca. También doy fe de que es claro para mí que este proyecto de investigación se propone: el estudio de la implementación y conformación de un grupo voluntario de estudiantes entre quinto y séptimo semestre de la Licenciatura en Lenguas Modernas con Énfasis en inglés y Francés de la Universidad del Cauca con intereses por la lectura para su participación en un club de lectura en inglés.

Tengo claro que, en términos generales, el procedimiento que seguiré como participante es el de dar cuenta de mis experiencias personales, sociales académicas y culturales en relación con las experiencias durante la investigación desde la construcción de propuestas de investigación formativa desde un espacio extracurricular dedicado a la lectura de manera oral o escrita. Igualmente fui informado(a) y estoy de acuerdo que mi participación en esta investigación es estrictamente voluntaria y que fui invitado a participar en ella por hacer parte del Programa de Licenciatura en Lenguas Modernas de la Universidad del Cauca. Fui informado(a) y estoy de acuerdo que tengo derecho a retirarme de esta investigación en cualquier momento y que mi retiro no generará ningún tipo de sanción o represalia que pudieran afectar mi desempeño como estudiante del Programa de Licenciatura en Lenguas Modernas de la Universidad del Cauca.

Se me aclaró que los beneficios que recibiré como participante en esta investigación serán muy importantes para mí como persona humana y singular, igualmente que como Licenciado en Lenguas Modernas en etapa de formación. A través de mi participación también tendré la posibilidad de involucrarme en grupos focales, culturales de diferentes ámbitos y diversidad de conocimientos que me permitirá relacionarme y conocer sus experiencias de vida cotidiana y académica y dar a



conocer mis experiencias, vivencias y percepciones. También recibiré como beneficio directo la satisfacción de contribuir en el fortalecimiento del Programa de Lenguas Modernas y enriquecer los saberes universales y ancestrales acerca de la investigación formativa en lenguas extranjeras y los procesos de creación de espacios extracurriculares que aporten a mis procesos de aprendizaje. Se me ha aclarado de la misma manera que de acuerdo con el diseño de la investigación y con las características del mismo estudio, no se conoce ni se anticipa que puedan presentarse efectos adversos o riesgos que atenten contra mí como participante del estudio. De todos modos, los investigadores se comprometen a minimizar al máximo los riesgos que puedan generarme efectos adversos o molestias. Yo entiendo que no es posible compensar con dinero u otro tipo de recurso, malestares que en un momento determinado pueda sentir como participante. Es claro para mí que dentro de los malestares más comunes que se dan al momento de realizar un escrito o una entrevista, se pueden mencionar el estrés y la ansiedad por la exposición de experiencias y/o vivencias personales.

Tengo claro que me han dicho que toda la información que yo suministre y todos los resultados de las pruebas que tome son de carácter confidencial; que el acceso a la información y los resultados de las pruebas serán reservados y restringidos y no estarán disponibles para otros investigadores u otras instituciones; que los datos serán empleados por los investigadores únicamente en publicaciones y eventos de carácter académico, nacional y/o internacional, a nombre de los investigadores de este proyecto; y que toda la información que se publique será de carácter anónimo, preservando mi nombre y mi identidad como participante. También se me ha garantizado que ninguno de los datos que se publique podrá ser asociado con mi nombre o mi identidad.

Con relación a la custodia de los datos, avalo que sólo el(la) director(a) de la investigación tendrá copia de los escritos, las entrevistas y de las grabaciones en audio y video de las actividades desarrolladas. Se me ha indicado que el equipo de trabajo de esta investigación contará con el apoyo de asistentes de investigación que se encargarán de realizar las transcripciones de los instrumentos de recolección de información, a partir de las grabaciones de audio realizadas por medio de grabadoras digitales y guardadas en archivos MP3, pero dichos asistentes no podrán conservar copias digitales de las entrevistas. En este mismo orden de ideas, los investigadores se han comprometido a usar los datos recolectados en esta investigación sólo para los propósitos y fines aquí descritos. También se han comprometido a garantizar que en la eventualidad de que ellos quieran usar estos datos para realizar otras investigaciones, harán la solicitud de aval respectiva al comité de ética de la VRI de la Universidad del Cauca, siempre manteniendo el compromiso de respetar la confidencialidad manifiesta.



He sido informado de que en caso de que tenga alguna duda o alguna pregunta, será necesario contactar a Stephany Useche Acevedo, identificada con la cédula de ciudadanía número 1.001.216.550, estudiante del programa Licenciatura en Lenguas Modernas de la Universidad del Cauca, con quien entablaré comunicación a través de su correo electrónico institucional stephany.useche@unicauca.edu.co, y/o número celular 3197455852 .

Por lo anteriormente expresado, certifico que he leído cuidadosamente este consentimiento informado y he comprendido los procedimientos y detalles descritos en el mismo. Doy fe de que los investigadores me han explicado claramente de qué trata el estudio y han contestado mis preguntas de manera clara y comprensible. Por lo tanto, certifico que voluntariamente acepto participar en el estudio de los(las) investigadores(as) Stephany Useche Acevedo. También certifico que he recibido copia de este consentimiento informado.

Nombre del participante:	<u>Doris Adriana Joagui Zemanate</u>	Nombre del investigador:	<u>Stephany Useche A.</u>
Firma:	<u>[Firma]</u>	Firma:	<u>Stephany Useche A.</u>
Documento de Identidad:	<u>1003036028</u>	Documento de Identidad:	<u>1.001.216.550</u>
Fecha:	<u>13-07-22</u>		



CONSENTIMIENTO INFORMADO

Yo, maria Camila Valverde Medina, identificado(a) con cédula de ciudadanía No. 1063817639, expedida en amboio-Cauca, acepto participar en la investigación *Flash fiction como estrategia para el desarrollo de la comprensión de lectura y producción oral en inglés en un club de lectura con un grupo voluntario de estudiantes entre quinto y séptimo semestre del programa licenciatura en lenguas modernas con énfasis en inglés - francés de la universidad del cauca, periodo 2022.1*

Doy fe de que se me ha explicado que el objetivo general de la investigación es Diseñar un club de lectura que use flash fiction como estrategia de aprendizaje y apoyo al desarrollo de las competencias de la comprensión de lectura y producción oral en inglés en un grupo voluntario de estudiantes entre quinto y séptimo semestre del programa Licenciatura en Lenguas Modernas con Énfasis en inglés y Francés de la Universidad del Cauca. También doy fe de que es claro para mí que este proyecto de investigación se propone: el estudio de la implementación y conformación de un grupo voluntario de estudiantes entre quinto y séptimo semestre de la Licenciatura en Lenguas Modernas con Énfasis en inglés y Francés de la Universidad del Cauca con intereses por la lectura para su participación en un club de lectura en inglés.

Tengo claro que, en términos generales, el procedimiento que seguiré como participante es el de dar cuenta de mis experiencias personales, sociales académicas y culturales en relación con las experiencias durante la investigación desde la construcción de propuestas de investigación formativa desde un espacio extracurricular dedicado a la lectura de manera oral o escrita. Igualmente fui informado(a) y estoy de acuerdo que mi participación en esta investigación es estrictamente voluntaria y que fui invitado a participar en ella por hacer parte del Programa de Licenciatura en Lenguas Modernas de la Universidad del Cauca. Fui informado(a) y estoy de acuerdo que tengo derecho a retirarme de esta investigación en cualquier momento y que mi retiro no generará ningún tipo de sanción o represalia que pudieran afectar mi desempeño como estudiante del Programa de Licenciatura en Lenguas Modernas de la Universidad del Cauca.

Se me aclaró que los beneficios que recibiré como participante en esta investigación serán muy importantes para mí como persona humana y singular, igualmente que como Licenciado en Lenguas Modernas en etapa de formación. A través de mi participación también tendré la posibilidad de involucrarme en grupos focales, culturales de diferentes ámbitos y diversidad de conocimientos que me permitirá relacionarme y conocer sus experiencias de vida cotidiana y académica y dar a



conocer mis experiencias, vivencias y percepciones. También recibiré como beneficio directo la satisfacción de contribuir en el fortalecimiento del Programa de Lenguas Modernas y enriquecer los saberes universales y ancestrales acerca de la investigación formativa en lenguas extranjeras y los procesos de creación de espacios extracurriculares que aporten a mis procesos de aprendizaje. Se me ha aclarado de la misma manera que de acuerdo con el diseño de la investigación y con las características del mismo estudio, no se conoce ni se anticipa que puedan presentarse efectos adversos o riesgos que atenten contra mí como participante del estudio. De todos modos, los investigadores se comprometen a minimizar al máximo los riesgos que puedan generarme efectos adversos o molestias. Yo entiendo que no es posible compensar con dinero u otro tipo de recurso, malestares que en un momento determinado pueda sentir como participante. Es claro para mí que dentro de los malestares más comunes que se dan al momento de realizar un escrito o una entrevista, se pueden mencionar el estrés y la ansiedad por la exposición de experiencias y/o vivencias personales.

Tengo claro que me han dicho que toda la información que yo suministre y todos los resultados de las pruebas que tome son de carácter confidencial; que el acceso a la información y los resultados de las pruebas serán reservados y restringidos y no estarán disponibles para otros investigadores u otras instituciones; que los datos serán empleados por los investigadores únicamente en publicaciones y eventos de carácter académico, nacional y/o internacional, a nombre de los investigadores de este proyecto; y que toda la información que se publique será de carácter anónimo, preservando mi nombre y mi identidad como participante. También se me ha garantizado que ninguno de los datos que se publique podrá ser asociado con mi nombre o mi identidad.

Con relación a la custodia de los datos, avalo que sólo el(la) director(a) de la investigación tendrá copia de los escritos, las entrevistas y de las grabaciones en audio y video de las actividades desarrolladas. Se me ha indicado que el equipo de trabajo de esta investigación contará con el apoyo de asistentes de investigación que se encargarán de realizar las transcripciones de los instrumentos de recolección de información, a partir de las grabaciones de audio realizadas por medio de grabadoras digitales y guardadas en archivos MP3, pero dichos asistentes no podrán conservar copias digitales de las entrevistas. En este mismo orden de ideas, los investigadores se han comprometido a usar los datos recolectados en esta investigación sólo para los propósitos y fines aquí descritos. También se han comprometido a garantizar que en la eventualidad de que ellos quieran usar estos datos para realizar otras investigaciones, harán la solicitud de aval respectiva al comité de ética de la VRI de la Universidad del Cauca, siempre manteniendo el compromiso de respetar la confidencialidad manifiesta.



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Por lo anteriormente expresado, certifico que he leído cuidadosamente este consentimiento informado y he comprendido los procedimientos y detalles descritos en el mismo. Doy fe de que los investigadores me han explicado claramente de qué trata el estudio y han contestado mis preguntas de manera clara y comprensible. Por lo tanto, certifico que voluntariamente acepto participar en el estudio de los(las) investigadores(as) Stephany Useche Acevedo. También certifico que he recibido copia de este consentimiento informado.

Nombre del participante: Maria Camila Valverde

Nombre del investigador: Stephany Useche A.

Firma: Maria Camila Valverde M.

Firma: Stephany Useche A.

Documento de Identidad: 1063277639

Documento de Identidad: 1.001.216.550

Fecha: 13-07-2022



CONSENTIMIENTO INFORMADO

Yo, Juan Esteban Torres Nieto, identificado(a) con cédula de ciudadanía No. 1002964700, expedida en Popayán, acepto participar en la investigación *Flash fiction como estrategia para el desarrollo de la comprensión de lectura y producción oral en inglés en un club de lectura con un grupo voluntario de estudiantes entre quinto y séptimo semestre del programa licenciatura en lenguas modernas con énfasis en inglés - francés de la universidad del cauca, periodo 2022.1*

Doy fe de que se me ha explicado que el objetivo general de la investigación es Diseñar un club de lectura que use flash fiction como estrategia de aprendizaje y apoyo al desarrollo de las competencias de la comprensión de lectura y producción oral en inglés en un grupo voluntario de estudiantes entre quinto y séptimo semestre del programa Licenciatura en Lenguas Modernas con Énfasis en inglés y Francés de la Universidad del Cauca. También doy fe de que es claro para mí que este proyecto de investigación se propone: el estudio de la implementación y conformación de un grupo voluntario de estudiantes entre quinto y séptimo semestre de la Licenciatura en Lenguas Modernas con Énfasis en inglés y Francés de la Universidad del Cauca con intereses por la lectura para su participación en un club de lectura en inglés.

Tengo claro que, en términos generales, el procedimiento que seguiré como participante es el de dar cuenta de mis experiencias personales, sociales académicas y culturales en relación con las experiencias durante la investigación desde la construcción de propuestas de investigación formativa desde un espacio extracurricular dedicado a la lectura de manera oral o escrita. Igualmente fui informado(a) y estoy de acuerdo que mi participación en esta investigación es estrictamente voluntaria y que fui invitado a participar en ella por hacer parte del Programa de Licenciatura en Lenguas Modernas de la Universidad del Cauca. Fui informado(a) y estoy de acuerdo que tengo derecho a retirarme de esta investigación en cualquier momento y que mi retiro no generará ningún tipo de sanción o represalia que pudieran afectar mi desempeño como estudiante del Programa de Licenciatura en Lenguas Modernas de la Universidad del Cauca.

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conocer mis experiencias, vivencias y percepciones. También recibiré como beneficio directo la satisfacción de contribuir en el fortalecimiento del Programa de Lenguas Modernas y enriquecer los saberes universales y ancestrales acerca de la investigación formativa en lenguas extranjeras y los procesos de creación de espacios extracurriculares que aporten a mis procesos de aprendizaje. Se me ha aclarado de la misma manera que de acuerdo con el diseño de la investigación y con las características del mismo estudio, no se conoce ni se anticipa que puedan presentarse efectos adversos o riesgos que atenten contra mí como participante del estudio. De todos modos, los investigadores se comprometen a minimizar al máximo los riesgos que puedan generarme efectos adversos o molestias. Yo entiendo que no es posible compensar con dinero u otro tipo de recurso, malestares que en un momento determinado pueda sentir como participante. Es claro para mí que dentro de los malestares más comunes que se dan al momento de realizar un escrito o una entrevista, se pueden mencionar el estrés y la ansiedad por la exposición de experiencias y/o vivencias personales.

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CONSENTIMIENTO INFORMADO

Yo, Eliana Maria Agreda Perez, identificado(a) con cédula de ciudadanía No. 1002776231, expedida en Popayán, acepto participar en la investigación *Flash fiction como estrategia para el desarrollo de la comprensión de lectura y producción oral en inglés en un club de lectura con un grupo voluntario de estudiantes entre quinto y séptimo semestre del programa licenciatura en lenguas modernas con énfasis en inglés - francés de la universidad del cauca, periodo 2022.1*

Doy fe de que se me ha explicado que el objetivo general de la investigación es Diseñar un club de lectura que use flash fiction como estrategia de aprendizaje y apoyo al desarrollo de las competencias de la comprensión de lectura y producción oral en inglés en un grupo voluntario de estudiantes entre quinto y séptimo semestre del programa Licenciatura en Lenguas Modernas con Énfasis en inglés y Francés de la Universidad del Cauca. También doy fe de que es claro para mí que este proyecto de investigación se propone: el estudio de la implementación y conformación de un grupo voluntario de estudiantes entre quinto y séptimo semestre de la Licenciatura en Lenguas Modernas con Énfasis en inglés y Francés de la Universidad del Cauca con intereses por la lectura para su participación en un club de lectura en inglés.

Tengo claro que, en términos generales, el procedimiento que seguiré como participante es el de dar cuenta de mis experiencias personales, sociales académicas y culturales en relación con las experiencias durante la investigación desde la construcción de propuestas de investigación formativa desde un espacio extracurricular dedicado a la lectura de manera oral o escrita. Igualmente fui informado(a) y estoy de acuerdo que mi participación en esta investigación es estrictamente voluntaria y que fui invitado a participar en ella por hacer parte del Programa de Licenciatura en Lenguas Modernas de la Universidad del Cauca. Fui informado(a) y estoy de acuerdo que tengo derecho a retirarme de esta investigación en cualquier momento y que mi retiro no generará ningún tipo de sanción o represalia que pudieran afectar mi desempeño como estudiante del Programa de Licenciatura en Lenguas Modernas de la Universidad del Cauca.

Se me aclaró que los beneficios que recibiré como participante en esta investigación serán muy importantes para mí como persona humana y singular, igualmente que como Licenciado en Lenguas Modernas en etapa de formación. A través de mi participación también tendré la posibilidad de involucrarme en grupos focales, culturales de diferentes ámbitos y diversidad de conocimientos que me permitirá relacionarme y conocer sus experiencias de vida cotidiana y académica y dar a



conocer mis experiencias, vivencias y percepciones. También recibiré como beneficio directo la satisfacción de contribuir en el fortalecimiento del Programa de Lenguas Modernas y enriquecer los saberes universales y ancestrales acerca de la investigación formativa en lenguas extranjeras y los procesos de creación de espacios extracurriculares que aporten a mis procesos de aprendizaje. Se me ha aclarado de la misma manera que de acuerdo con el diseño de la investigación y con las características del mismo estudio, no se conoce ni se anticipa que puedan presentarse efectos adversos o riesgos que atenten contra mí como participante del estudio. De todos modos, los investigadores se comprometen a minimizar al máximo los riesgos que puedan generarme efectos adversos o molestias. Yo entiendo que no es posible compensar con dinero u otro tipo de recurso, malestares que en un momento determinado pueda sentir como participante. Es claro para mí que dentro de los malestares más comunes que se dan al momento de realizar un escrito o una entrevista, se pueden mencionar el estrés y la ansiedad por la exposición de experiencias y/o vivencias personales.

Tengo claro que me han dicho que toda la información que yo suministre y todos los resultados de las pruebas que tome son de carácter confidencial; que el acceso a la información y los resultados de las pruebas serán reservados y restringidos y no estarán disponibles para otros investigadores u otras instituciones; que los datos serán empleados por los investigadores únicamente en publicaciones y eventos de carácter académico, nacional y/o internacional, a nombre de los investigadores de este proyecto; y que toda la información que se publique será de carácter anónimo, preservando mi nombre y mi identidad como participante. También se me ha garantizado que ninguno de los datos que se publique podrá ser asociado con mi nombre o mi identidad.

Con relación a la custodia de los datos, avalo que sólo el(la) director(a) de la investigación tendrá copia de los escritos, las entrevistas y de las grabaciones en audio y video de las actividades desarrolladas. Se me ha indicado que el equipo de trabajo de esta investigación contará con el apoyo de asistentes de investigación que se encargarán de realizar las transcripciones de los instrumentos de recolección de información, a partir de las grabaciones de audio realizadas por medio de grabadoras digitales y guardadas en archivos MP3, pero dichos asistentes no podrán conservar copias digitales de las entrevistas. En este mismo orden de ideas, los investigadores se han comprometido a usar los datos recolectados en esta investigación sólo para los propósitos y fines aquí descritos. También se han comprometido a garantizar que en la eventualidad de que ellos quieran usar estos datos para realizar otras investigaciones, harán la solicitud de aval respectiva al comité de ética de la VRI de la Universidad del Cauca, siempre manteniendo el compromiso de respetar la confidencialidad manifiesta.



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Por lo anteriormente expresado, certifico que he leído cuidadosamente este consentimiento informado y he comprendido los procedimientos y detalles descritos en el mismo. Doy fe de que los investigadores me han explicado claramente de qué trata el estudio y han contestado mis preguntas de manera clara y comprensible. Por lo tanto, certifico que voluntariamente acepto participar en el estudio de los(las) investigadores(as) Stephany Useche Acevedo. También certifico que he recibido copia de este consentimiento informado.

Nombre del participante: Eliana María Agredo

Nombre del investigador: Stephany Useche A.

Firma: Eliana M. Agredo


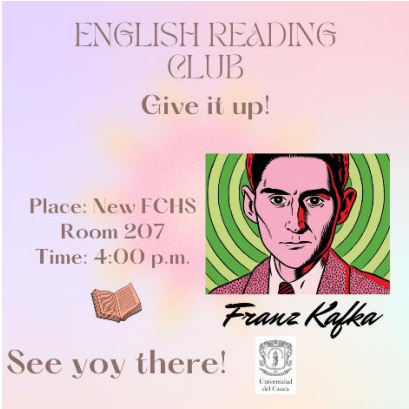
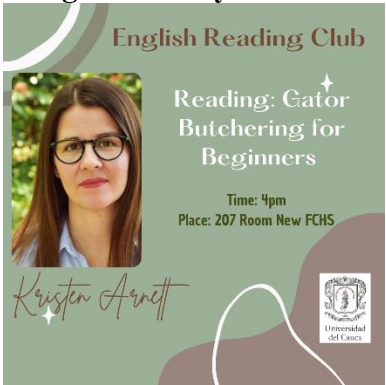
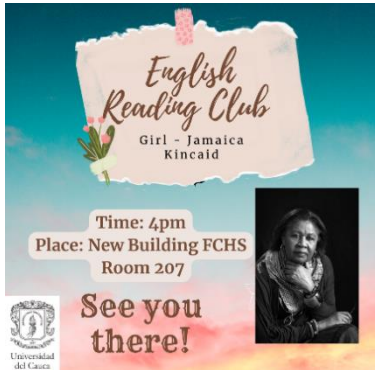


Firma: Stephany Useche A.

Documento de Identidad: 1002 776 737

Documento de Identidad: 1001216550

Fecha: 13/07/2022


Appendix F: English Reading Club Invitations

<p>Session 1: On the train – Lydia Davis</p> 	<p>Session 2: Give it up! – Franz Kafka</p> 
<p>Session 3: Gator butchering for beginners – Lydia Davis</p> 	<p>Session 4: Girl – Jamaica Kincaid</p> 
<p>Session 5: A haunted house – Virginia Woolf</p> 	<p>Session 6: Angels and blueberries – Tara Campbell</p> 

Session 7: Possession(s) – John Smolens


ENGLISH READING CLUB
Possession(s)

Place: 207 room, new FCHS
Time: 4pm



John Smolens

See you!



Session 8: Ramona – Sarah Gerkenmeyer

English Reading Club
Ramona

TIME: 4PM

PLACE: LA MAISON DU CROISSANT



See you there!

Sarah Gerkenmeyer

Appendix G: Sample Excel file: Units of sense

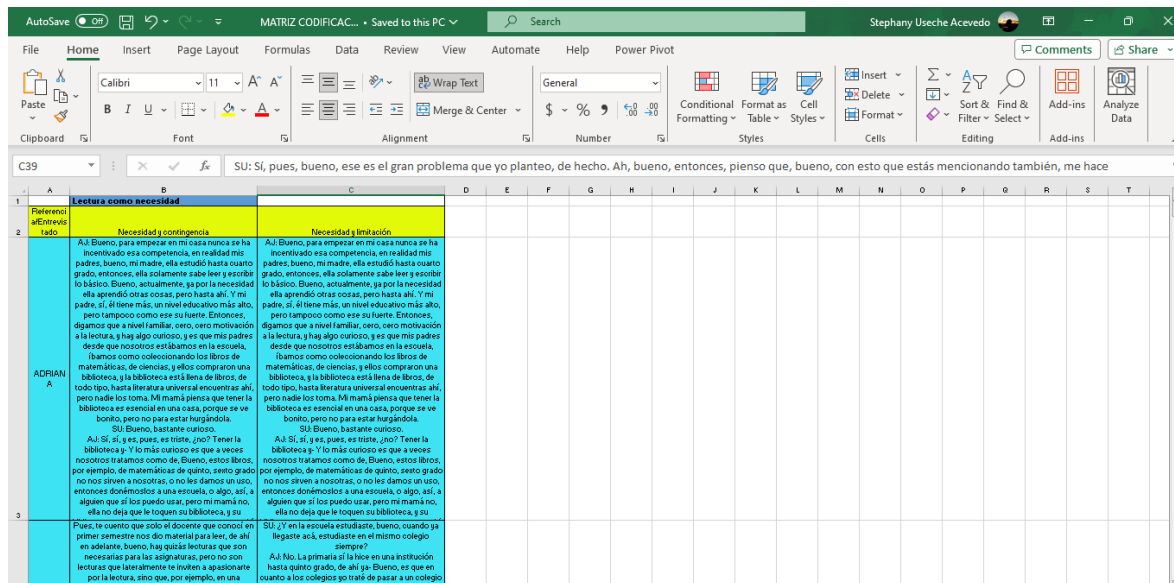


Figure 9 First fragment units of sense

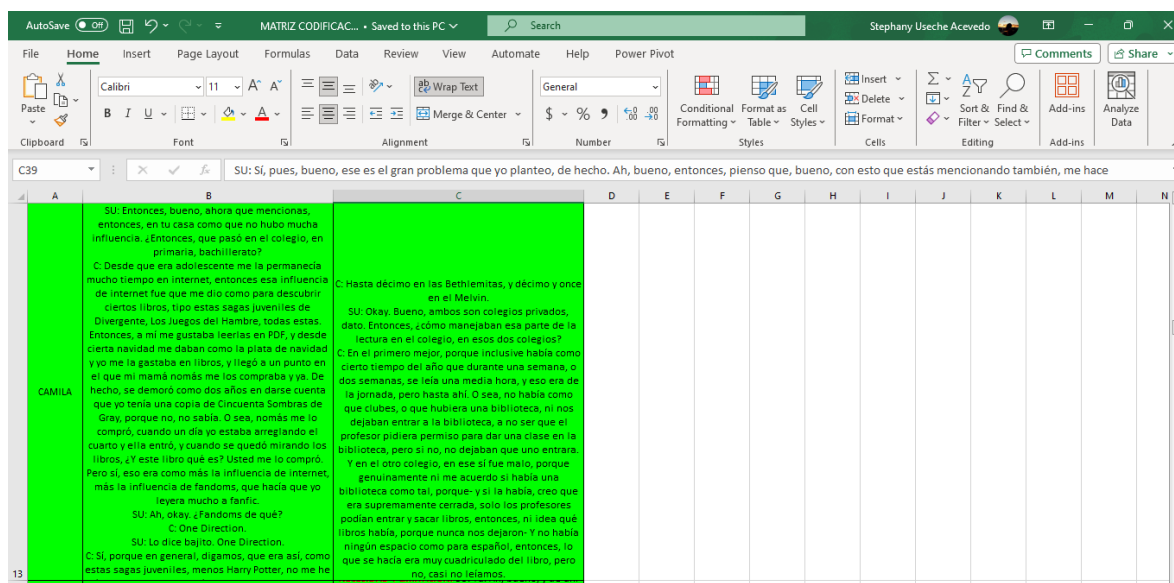


Figure 10 Second fragment units of sense

AutoSave MATRIZ CODIFICAC... Saved to this PC Search Stephany Usache Acevedo

File Home Insert Page Layout Formulas Data Review View Automate Help Power Pivot

Clipboard Font Alignment Number Styles Cells Editing Add-ins Analyze Data

C39 SU: Sí, pues, bueno, ese es el gran problema que yo planteo, de hecho. Ah, bueno, entonces, pienso que, bueno, con esto que estás mencionando también, me hace

	A	B	C	D	E	F	G	H	I	J	K	L	M	N		
19	ELIANA	¿Y cómo fue que surgió ese interés, o ya porque? Bueno, ¿seguras en el mismo colegio? E: Ajá. SU: O sea, que- ¿Qué herramientas te brindaban, o cómo surgió ese interés por leer? E: Pues, la verdad, surgió porque una vecina me prestó un libro, de hecho todavía lo tengo, nunca se lo devolví. Pero creo que, es una bastante, de hecho, es una de mis favoritas, es El Retrato de Dorian Gray, ese fue el primer libro que yo me leí completo. Entonces, ella me lo prestó y yo dije, Va, este me gustó. Entonces, empecé a leerlo, y me interesó. De ahí, yo, bueno, eso fue como el primer acercamiento. De ahí, también una compañera, en esa época estaba súper popular libros de- juvenil, entonces, ella tenía los libros de, creo que eran los de Hush. Hush, creo, que eran como de ángeles caldos, bueno, en esa época estaban súper populares, entonces ella me los prestó. Y desde ahí, entonces, yo empecé a desarrollar como un gusto por la lectura, y empecé a leer más libros y así.	SU: Bueno, lo que me interesa, como ya te he comentado, es conocer tu experiencia relacionada con la lectura, principalmente. Entonces, en un primer momento me gustaría saber cómo fue tu experiencia, tu primer contacto, tu relación con la lectura cuando eras niña, en la casa. E: Okay. Bueno, contacto con la lectura cuando yo era niña, yo no tuve contacto con la lectura. De hecho, pues, mi contacto por así decirlo empezó fue en la adolescencia, más o menos, doce, trece. Y porque en mi casa no es como que haya el hábito de lectura, entonces, era como muy difícil desarrollarlo, pues, si mis papás no lo tenían. Y, pues, no es por desmentar, pero digamos que en el colegio público en el que yo estaba, no habían bibliotecas, y los libros no eran como que muy así. Y también la otra cosa es que los libros que ellos tenían no eran como libros para niños, sino que eran, creo que eran como de literatura, como que yo no sé, que Don Quijote en ese entonces, pues. Obviamente, entonces, en la niñez, yo con la lectura en la- cuando era niña no. Entonces, ya fue en la													
20		SU: Ya, ya veo ¿Y en el colegio las ponían a leer o? E: Pues, sí, hubo una, sino que yo leía, digamos, si yo leo porque yo quiero, está bien, pero, digamos, que en el colegio era como que obligación, entonces, era como que- Y no fue tan buena experiencia, porque hubo una vez que nos dijeron														

CODIFICACIÓN ENTREVISTA 5 UNIDADES DE SENTIDO CODIFICACIÓN GRUPO FOCAL

Ready Accessibility: Investigate 80%

Figure 11 Third fragment units of sense

Appendix H: Survey answers

Please select your gender

12 responses

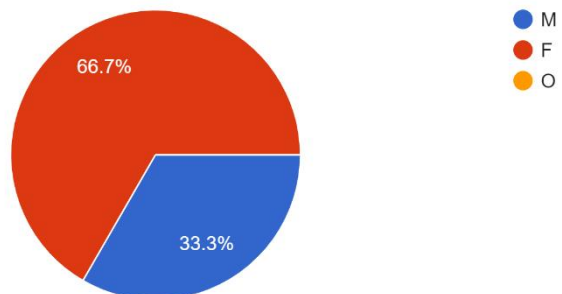


Figure 12 Answers to first question

Please select your age group.

12 responses

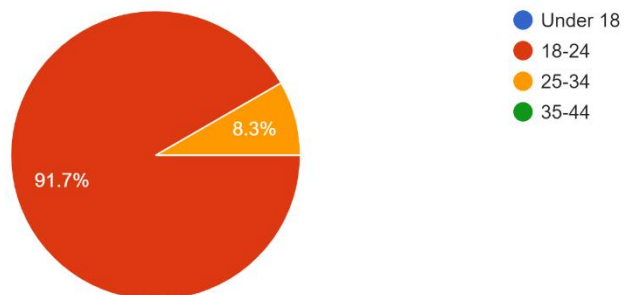




Figure 13 Answers to second question





VOLUNTARY ENGLISH READING CLUB  

Questions Responses **12** Settings

Why do you usually read?
12 responses

- I really enjoy spending time and getting some peace by reading.
- Romance, fiction, or science fiction
- I don't read
- History diaries. War novela.
- I like to know how other people can live
- Because I have a homework.
- Poetry
Novels
- I don't read much but I prefer stories, in chronological tense.
- I like to learn a little bit of everything.

Figure 14 Answers to third question

VOLUNTARY ENGLISH READING CLUB    

Questions Responses **12** Settings

In which language(s) do you usually like to read? Why?
12 responses

- English and spanish. It is easier and more usual to me reading in these languages.
- Spanish & English
- Spanish or English but it depends of the type or readings
- Both English and spanish. It is comfortable
- English, I feel more comfortable in that language
- In English because I have a homework.
- spanish
- I've never read a book in any language different from Spanish.
- I try to read everything in english because it enables me to improve my reading and writing abilities.

Figure 15 Answers to fourth question

Which of the following types of stories do you prefer to read? You can choose more than one.

12 responses

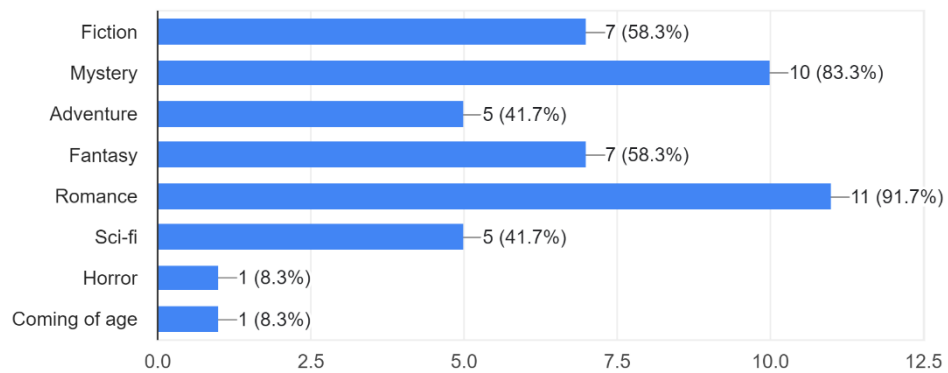


Figure 16 Answers to fifth question

How often do you read when it is your choice?

12 responses

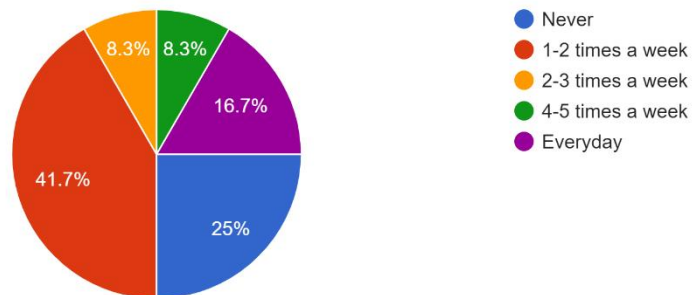


Figure 17 Answers to sixth question

What other reasons do you have for reading?

12 responses

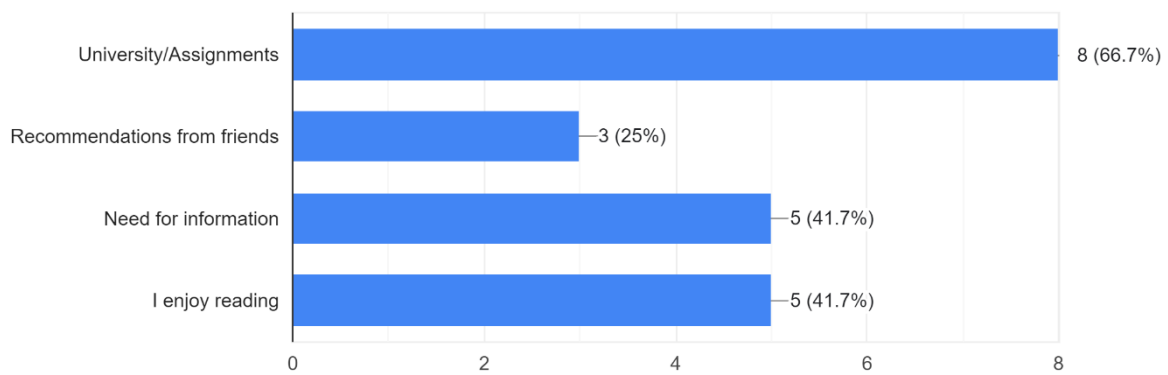


Figure 18 Answers to seventh question

Would you like to participate in an extracurricular English Reading Club?

12 responses

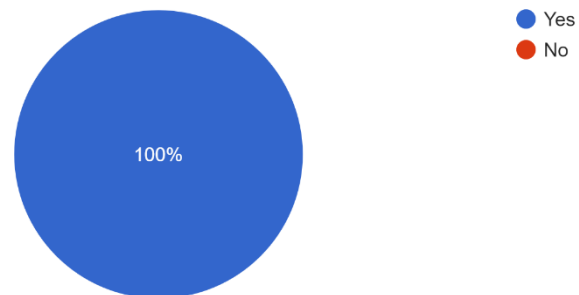


Figure 19 Answers to eighth question

Do you have time available to participate in the club sessions every Wednesday from 4:00 pm to 5:30 pm during June and July?

12 responses

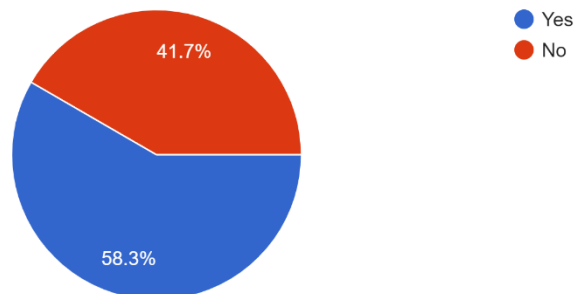


Figure 20 Answers to ninth question

Appendix I: Some English Reading Club Weekly Meetings



